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The Sonata

Its Form and Meaning

As exemplified in the

Piano Sonatas by Mozart

A Descriptive Analysis

— By —

J. Helena Marks

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THE
SONATA ITS FORM
AND MEANING

AS EXEMPLIFIED IN THE
PIANO SONATAS BY MOZART

A
DESCRIPTIVE
ANALYSIS

BY F. HELENA MARKS

WITH MUSICAL EXAMPLES

PART 2

(Or complete in one volume cloth)

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NOTE TO THE READER.

In numbering the bars :

(i) It is the *first whole bar* in a movement which is numbered *No. 1*, even where this is preceded by a small portion of a bar. This is in accordance with the fact that, as regards "rhythm," the bar which contains the *first strong accent* (i.e., the *first whole bar*) is always accounted the *first bar of the phrase*.*

(ii) In passages marked to be repeated thus :



the bar containing the second, and modified, ending is numbered with the *same numeral* as the last bar of the first ending, a small superscript *a* being attached as a means of distinction, thus :



(iii) The “index” figure affixed to the larger one which indicates the number of a bar—e.g., 4¹—denotes the particular beat to which reference is made. Should even more exact reference be required, the following symbol is employed, thus: 3² = the latter portion of the second beat in bar 3.

(iv) The "Comparative Table" of various editions of Mozart's Piano-forte Sonatas is placed at the commencement of the book, page 13, instead of as an Appendix. See footnote *, page 41 (Part I).

* The reader should bear in mind, however, that the method of numbering the bars differ with different writers. This will account for occasional apparent discrepancies.

TABLE OF CONTENTS.

PART I.

	PAGE
Preface	v
Bibliography	ix
Note to the Reader	xii
Comparative Table of various Editions of Mozart's Pianoforte Sonatas, giving their respective Modes of Numbering ...	xiii
Table of Contents	xv
Introductory Chapter	xvii
Sonata No. 1 in C major (K. 279)	1
„ No. 2 in F major (K. 280)	7
„ No. 3 in B flat major (K. 281)	14
„ No. 4 in E flat major (K. 282)	21
„ No. 5 in G major (K. 283)	27
„ No. 6 in D major (K. 284)	33
„ No. 7 in C major (K. 309)	40
„ No. 8 in A minor (K. 310)	46
„ No. 9 in D major (K. 311)	55

PART II.

Sonata No. 10 in C major (K. 330)	63
„ No. 11 in A major (K. 331)	70
„ No. 12 in F major (K. 332)	78
„ No. 13 in B flat major (K. 333)	88
Fantasia in C minor (K. 475) and Sonata No. 14 in C minor (K. 457)	98
Sonata No. 15 in F major (K. 533 and 494)	113
„ No. 16 in C major (K. 545)	125
„ No. 17 in B flat major (K. 570)	133
„ No. 18 in D major (K. 576)	139
„ No. 19 in F major (K., Appendix III, No. 135) ...	154
„ No. 20 in B flat major (K., Appendix III, No. 136) ...	159

ERRATA.

Page 25 (g). Omit the words "modulating to the dominant."

Page 63. In footnote *, move forward the words "in 1779" so as to replace the words "in that year."

Page 88. In footnote *, transpose the words "in Vienna" so as to follow the word "appeared"

Page 92 (k). "Bar 52" should read "bars 81-2-82."

Page 108. Re-arrange last two lines to read thus: "More nearly allied to that of the ordinary rondo-form than to that of the song-form with *two* trios. The *former*," etc.

Page 114. In last paragraph but one read *K. 494* instead of *K. 485*.

SONATA No. X, IN C MAJOR (K. 330), (1779*).

THEMATIC SCHEME.

Allegro moderato



In three movements.

FIRST MOVEMENT—"ALLEGRO MODERATO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-16 ¹	(h) Bars 59-87.	First Subject in Tonic.	88-103 ¹
(b) Bridge-passage or Transition (overlapping).	16-18		Bridge-passage or Transition (unaltered, overlapping).	103-105
(c) Second Subject in G major (Dominant).	19-54 ¹		(j) Second Subject in G major (Dominant) and C major (Tonic).	106-141 ¹
(d) { First § 19-34 ¹ }			{ First § 106-121 ¹ . }	
(e) { Second § 34 ² -42 ¹ }			{ Second § 121 ² -129 ¹ . }	
(f) { Third § 42 ¹ -54 ¹ }			{ Third § 129 ¹ -141 ¹ . }	
(g) Codetta.	54-58		(k) Coda.	141-150
Double bar and repeat.			(l) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE CANTABILE," IN F MAJOR (KEY OF THE SUB-DOMINANT). (a) MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
(= the Minuet.)		Episode in F minor (Tonic Minor = the Trio).		
BINARY FORM.		BINARY FORM.		
Part i:		Part i:		
(b) Eight-bar Sentence in F major (Tonic) and C major (Dominant). Double bar and repeat.	To 8 ¹	(d) Eight-bar Sentence in F minor and A flat major (relative major). Double bar and repeat.	20-2-28 ¹	Repetition of Pt. I (without repeats). Bars 40-2-60 ¹ .
Part ii:		Part ii:		
(c) Sentence of twelve bars, starting in G minor, modulating back to key of F major. Double bar and repeat.	8-2-20 ¹	Eight-bar Sentence modulating back to F minor. Double bar and repeat.	28-2-36 ¹	
		(e) First phrase of Episode repeated on Tonic pedal, slightly modified, and ending on perfect cadence.	36-2-40 ¹	(f) Coda, 60-2-64.

* There is some uncertainty as to the date at which Sonatas X, XI and XII were written. They appeared in Vienna in 1779, as Op. 6, but whilst cataloguing them amongst the works composed in that year, Köchel draws attention to the fact that they were composed probably at a much earlier date, viz., towards the end of the year 1770.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRETTO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1-20		First Subject in Tonic (unaltered).	96-115
(b) Bridge-passage or Transition.	21-32	(f) Bars 69-95.	(g) Bridge-passage or Transition.	116-131
Second Subject in G major (Dominant).	33-61 ¹		Second Subject in Tonic.	132-160 ¹
(c) { First § 33-46 or 47 ¹ . }			{ First § 132-145 or }	
(d) { Second § 47-61 ¹ . }			{ 146 ¹ . }	
			{ Second § 146-160 ¹ . }	
(e) Codetta.	61 ² -68		(h) Coda.	160 ² -171
Double bar and repeat.			(j) Double bar and repeat.	

FIRST MOVEMENT.

(a) The first subject is a sentence of twelve bars prolonged by cadential extensions to bar 16. The overlapping of the transition in the last bar gives rise to one of those cases of apparent "elision" of the cadence explained in (b), paragraph ii, first movement, Sonata VII.

It will be noticed in bar 8 that the presence of the auxiliary note on the accent, and the consequent shifting of the third of the tonic chord from that position, removes the effect of finality from the perfect cadence. And not only this, but it actually leaves the mind in a certain state of suspense, a suspense which necessitates the sentence being *continued* in order to complete the musical idea.

(b) The transition is only three bars long; it ends on a half-cadence in C major. Opinion seems to be about equally divided as to whether these three bars are to be considered as forming a separate passage of transition, or are merely the last bars of the first subject (see Sonata I, first movement, b, page 2).

(c) The second subject is divided into three sections followed by a codetta. The character of the various sections is well described by the suggestive expressions, *Schluss I* (= the second section), *Schluss II* (= the third section), and *Anhang* (= the Codetta). See Cotta edition, Sonata III.

(d) The three-bar phrase, bars 29-31, gives variety to the hitherto unbroken two-bar rhythm in this section.

(e) This passage contains two four-bar phrases. The first ends on a half-cadence; the second, a varied repetition of the first, ends with a full cadence, bar 42¹.

(f) This section consists of a 6-bar sentence which is repeated with some slightly florid variation.

(g) The Codetta is formed of simple cadence extensions.

(h) The second part of this movement consists of fresh passages which, however, include some references to the first subject, though they contain no real working of previous material. Compare (i) bars 65-66¹ with 7-8, and (ii) bars 81-82 with bar 13, the latter passage being the only place in which there is any approach to thematic treatment. Compare also the bass figures, bars 59-63, with those at the commencement of the first subject. The music touches transiently the keys of C major (59-60), and A minor (60-61). In bars 69, there is a decided modulation to A minor thence—after incidentally touching the keys of F major (72-73) and D minor (73-74)—to C minor and C major (the Tonic). This part closes with a passage on the dominant, which starts in C minor and ends in C major. A short link leads into the recapitulation of the first subject. Note the chord of the inverted dominant 9th in G major, in both the diatonic and the chromatic forms, bars 61-63.

(j) An unusual feature in the form of this movement is to be met with in the recapitulation of the second subject. Instead of re-appearing, according to the usual custom, in the key of the tonic (here, C major), the second subject *starts irregularly in the key of the dominant, G major*, returning only to the tonic, in bar 109, at the end of the first phrase. After this, however, the remainder of the subject reappears in the latter key with but slight modifications.

(k) The real Coda commences in bar 145, for up to this point the recapitulation has only repeated in the key of the tonic *what has already occurred in the corresponding portion of the exposition in the key of the dominant*. The passage, which is founded on the opening bars of the free fantasia, is written over a tonic pedal with suggestions of the plagal cadence.

Strictly speaking, the Coda commences at the point at which the recapitulation of the exposition ceases. We often find, however, the Coda marked as *commencing with the repetition of the original Codetta*, where the few *added bars* of the Coda are immediately preceded by such repetition of the Codetta, and where, as in this instance, these added bars are of simple cadential character; or, as in other instances, merely carry on, with more or less elaboration, the figures of the foregoing Codetta (e.g., cf. the Finale of this Sonata and compare the Codetta and Coda in the first movement of Beethoven's Sonata, Op. 49, No. 1).

In accordance, therefore, with what appears to be a generally accepted view, the Coda in this movement is marked on the accompanying Thematic Scheme as commencing in bar 141.

(1) See Sonata II, first movement (1), page 9.

SECOND MOVEMENT.

(a) Various terms are used to describe the form of this movement, some writers styling it three-part, ternary or three-part song-form, others calling it episodic (i.e., a movement with one episode). The terms Song form with Trio, and Minuet and Trio form are also frequently met with.* The last named term is very appropriate as it so exactly describes the construction of the movement. Part I is equivalent to the Minuet, whilst the episode takes the place of the Trio, each ending with a perfect cadence in its own key. In this instance both Part I and the episode are in binary form, with their respective first and second parts followed by double bars and repeat marks. Part III is equivalent to the repetition of the Minuet, being an exact reproduction of Part I, written out in full (of course without repeats), and with the addition of a short coda.

(b) Frequent use is made of the opening figure (four repeated C's), it being imitated and repeated several times both in Part I and in the episode.

(c) The resemblance between the terminations of the first and second parts of Part I, bars 7-8 and 19-20, should be noted. Such similarity between the terminations of the two parts is a very frequent, though not invariable, feature in binary form.† Note also the modulation to B flat major (bars 14-16), and the earlier modulation to G minor (bars 9-10), *modulation towards the subdominant side of a key* being another feature often to be met with in this form, near the commencement of Part II, and during its course.

(d) More unusual than the similarity of the terminations spoken of in the previous paragraph—and therefore to be specially noted—is the resemblance between them and the final cadence in this passage, bars 27-28.

(e) Though called by some writers "codetta" and others "coda," as

* The varied names do not, in this instance, imply a difference of opinion as to the form of this little movement, they are merely various characteristic terms used to describe the same form. Both Stewart Macpherson and Percy Goetschius, however, differentiate between the use of certain of these terms, viz., Ternary, Minuet and Trio, and Episodic Form (the latter author using slightly different terminology); in other words, both of them advocate that some limitation be set upon the meaning of each term. Fundamentally, all the terms mentioned in (a) above signify music whose structure divides naturally (sometimes more, and sometimes less, markedly) into *three parts*. The advantage gained, however, by the use of such differentiation is that each term in itself then conveys a much clearer conception of the scope of any particular movement than when some of these terms are considered, and employed, as being practically interchangeable with each other.

† See also Sonata VIII, third movement, footnote || to (h), page 53.

a matter of fact neither term is quite appropriate to this passage. Banister, though afterwards referring to it as a codetta, speaks of it as "serving as *intermezzo*, i.e., put in between—not, however, leading back to the *first subject*, but closing again, *like a codetta* in F minor."*

Another authority says "not the *nature* of the coda, more accurately, a repetition of first phrase of the episode with cadence in F minor."

(f) The Coda to the entire movement, like the passage referred to above (e), is founded on the first phrase of the episode. In this case, however, it occurs, of course, in the major instead of in the minor mode, as in the episode.

THIRD MOVEMENT.

(a) The first subject consists of a sentence of sixteen bars with a full close in sixteen, afterwards extended to bar 20 by cadential repetitions. Bars 9-16 are a varied repetition of 1-8, the full close in 15-16 replacing the half close in 7-8.

(b) The first portion of the transition is of a very melodious character. Starting at one degree higher than the first phrase, the second phrase (bars 25-28) commences with an imitation of the opening figure of the first. The passage modulates, in bar 31, to G major, in which key it closes on a half-cadence in the following bar.

(c) The first section of the second subject is of unusual construction. Its first phrase is two and a half bars in length, the bass however carrying on its own figures for the full four measures; bars 37-39¹ repeat the phrase of two and a half bars, after which the responsive four-bar phrase (39²-43¹) *enters immediately without any repetition of the foregoing unaccompanied bass figures*. In the repetition of the latter phrase the expected full cadence is abruptly interrupted, the finality of its effect being suddenly arrested by the sounding of the fifth alone—instead of the whole—of the tonic chord on the strong accent in bar 47.

Had the cadence between bars 46-47 been more clearly defined Ridley Prentice would have called the succeeding passage (bars 47-61¹) a "tributary"† of the second subject—in more usual nomenclature—a second section. As it is, he discriminates and calls it a "continuation" of the second subject—this, in accordance with the view held by many authorities, that each section of the second subject *must end with a perfect cadence*.

Such a distinction, at any rate in this instance, seems a little unneces-

* "Lectures on Musical Analysis," H. C. Banister.

† "The Musician," Ridley Prentice.

sary. Rather would it appear to the present writer that in this passage Mozart is feeling his way towards the newer methods, although, in his day, the time was not ripe for such a radical change.*

The point as to the exact number of sections into which any given second subject may be divided is one on which there is very often a variety of opinion; the factor of paramount importance in coming to a decision in such cases being that, before any passage can be considered to form a separate section, *there must be clear evidence that it contains a new musical idea*. And on this point, in the passage in question, there is no doubt whatever.†

For, in bar 46, we feel that the first theme is nearing its close; in fact, we actually hear the first chord of the final cadence, followed, in 47, by *a form of the tonic chord*. And, however inconclusive this may sound as regards its cadential effect, no doubt whatever is created in the mind as to its being the point at which another, and an entirely new, musical theme commences.

(d) The second section is built mainly on broken chord figures in striking contrast to the "stepwise" figures in the first section. It commences with a two-bar phrase, which is repeated, the responsive phrase (commencing on the second semiquaver in bar 51) continuing to bar 55 where, after transient modulation to C major in 52-53, it ends with a perfect cadence in G major. This phrase is also repeated, its repetition being lengthened to six bars.

Note the chromatic chord, G major $\sharp iv^o_{b7}$ (II_{b9b}) bars 54 and 58.

(e) With the exception of the break at the final cadence, the codetta is written on a tonic pedal.

* When discussing the question of how to recognise the point at which the First Subject ends and the Transition commences, Stewart Macpherson remarks that "frequently in modern compositions, there is a total absence of any strong cadence in the Tonic key in the course of the First Subject, the music modulating freely and leading imperceptibly into the Second Subject." . . . it "is the outcome of that desire for greater continuity which has characterised the writings of the more modern masters, from the time of Beethoven onwards. This desire is further manifested in the tendency of later writers to insist less strongly upon the definite demarcation of other important divisions of their movements by well-marked cadences and points of repose, and to allow these divisions to merge one into the other far more than was the case with the older masters. All this is now possible, owing partly to the fact that audiences have, in the course of time, grown more accustomed to the shape of the works to which they are called upon to listen; and, as a consequence, there is the less need for the formal cadence-points and emphatic terminations which served an undoubtedly necessary and important purpose in the earlier writings." See "Form in Music."

† A view with which, as is evident from the wording of his remark, Ridley Prentice agrees.

(f) This portion of the movement consists of an episode which, beyond one slight exception,* bears no reference whatever to Part I, the slight thematic "working" it contains being founded on its own figures.† Bars 79-84 form a short ascending sequence accompanied throughout, however, by the recurrent G. Note the slight working of figures in the passage on G, which follows. Compare also the figures in bar 75 with those in 71. Beyond a momentary suggestion of the key of A minor, modulation in this episode is confined to the return from the key of the dominant to that of the tonic—the latter occurring, first in the major, and afterwards in the minor, mode. Note (i) the second chord in bar 74, G major, $\sharp iv^o$ (II_{7b}) and (ii) the chord of the Italian sixth in C minor, bar 91².

(g) The transition reappears slightly lengthened and modified. Bars 124-129, which modulate through F major and D major to C major, form, in the treble, a descending sequence.

(h) The coda is a slightly extended repetition of the original codetta.‡ It is of interest to note that, in bars 164²-168¹, the descending figures are immediately followed by responsive ascending figures.

(j) See Sonata II, first movement (l), page 9.

* In bar 85, which compare with bar 1.

† On account of this unusual feature Hadow remarks: "This is clearly an experiment in form and may stand as an isolated exception to the rule."

‡ Cf. *supra*, first movement (k).

SONATA No. XI, IN A MAJOR K. 331, (1779*).

THEMATIC SCHEME.

Tempo Andante grazioso



In three movements.

FIRST MOVEMENT—(a) †“TEMA.” IN A MAJOR, WITH SIX VARIATIONS.

(b) TEMA AND (g) VARIATION IV.	Bars.	VARIATIONS (d) I AND (e) II.	Bars.
A First sentence in A major (Tonic).		A First sentence in A major (Tonic).	
(i) First phrase ending on a half-cadence 1-4 (ii) Second phrase—the theme of the first phrase, modified to close with a full cadence 5-8		(i) First phrase ending on a half-cadence 1-4 (ii) Second phrase—the theme of the first phrase, <i>varied as to the figures</i> , also modified to close with a full cadence 5-8	
Double bar and repeat.		Double bar and repeat.	
B Second sentence in A major.		B Second sentence in A major.	
(i) New phrase ending on a half-cadence 9-12 (c) (ii) Return to the <i>second phrase</i> of A, prolonged by cadential repetitions to six bars 13-18		(i) New phrase ending on a half-cadence 9-12 (ii) Return to <i>the figures of the first phrase in A</i> , which, however, reproduce <i>the theme as modified in the second phrase</i> (see Tema A (ii)) 13-16	
Double bar and repeat.		N.B. —In the cadence repetition the <i>figures change and revert to those of the second phrase in A</i> 17-18	
		Double bar and repeat.	

* See Sonata X, footnote * to Thematic Scheme, page 63.

† The whole of the first movement is incorrectly barred, it should commence with a half-bar.

(f) VARIATION III.	(h) VARIATION V.	Bars.	(j) VARIATION VI.
In A minor (the Tonic minor).	<i>Adagio.</i> A First sentence in A major. (i) First phrase ending on a half-cadence. (ii) Second phrase—the theme of the first phrase, <i>varied as to the figures</i> , also modified to close with a full cadence Double bar and repeat.	1-4 5-8	<i>Allegro.</i> For <i>Thematic</i> <i>Scheme</i> , bars 1-18, see Variations I and II.
For the <i>Thematic</i> <i>Scheme</i> , see Variations I and II.	B Second sentence in A major (principally) (i) New phrase, modulating to D major (Subdominant), returning (bar 11) to A major, in which key it ends on a half-cadence (ii) Return to <i>the figures of the first</i> <i>phrase in A, but for two bars only</i> , the theme (as hitherto) reproducing <i>the melody as modified in the</i> <i>second phrase</i> [see A (ii)] N.B.—In bars 15-16, the figures change, and revert to those of the second phrase in A. Double bar and repeat.	9-12 13-18	(k) Coda 18a-3-26.

SECOND MOVEMENT—(a) MENUETTO AND TRIO. MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
MENUETTO IN A MAJOR. (b) TERNARY FORM.		(e) TRIO IN D MAJOR (SUB- DOMINANT). TERNARY FORM.		
(c) Part i: First Sentence in A major (Tonic). Second Sentence in E major (Dominant). Double bar and repeat.	1-10 11-18	(f) Part i: Sentence in D major (Tonic) and A major (Dominant). Double bar and repeat.	1-16	
(d) Part ii: Passage starting in B minor, modulating, and ending on half-cadence in A minor.†	19-30	Part ii: Passage starting in E minor, modulating through C major, and ending on half-cadence in D minor.	17-36	Menuetto D.C.
Part iii: Repetition of Part i, both sentences in the Tonic. Double bar and repeat.	31-48	Part iii: Repetition of Part i, modified, and entirely in the Tonic. Double bar and repeat.	37-52	

† See footnote to † (d), second movement, page 75.

THIRD MOVEMENT—"ALLA TURCA," IN A MINOR AND A MAJOR. (a) RONDO.

	Bars.
(b) PART I or PRINCIPAL SUBJECT in A minor (<i>Ternary Form</i>).	
Part i: Eight-bar sentence in A minor (Tonic) and E minor (Dominant minor)	To 8 ¹
Double bar and repeat.	
(c) Part ii: Eight bars in C major (relative major) and A minor (Tonic) ...	8 ² -16 ¹
(d) Part iii: Return to first phrase of Part i, in Tonic, followed by new second phrase in Tonic	16 ² -24 ¹
Double bar and repeat.	
PART II (e) EPISODE IN A MAJOR.	
Opening Section (or Part i)	24 ² -32 ¹
Eight-bar sentence in A major.	
Double bar and repeat.	
Middle Sections (or Part ii) in <i>Ternary Form</i>	32 ² -56 ¹
Part i=Eight-bar sentence in F sharp minor and C sharp minor	32 ² -40 ¹
Double bar and repeat.	
Part ii=Eight-bar sentence in A major	40 ² -48 ¹
Part iii=Repetition of Part i, modified and entirely in the key of F sharp minor	48 ² -56 ¹
Double bar and repeat.	
Closing Section (or Part iii).	
Repetition of opening section (unaltered)	56 ² -64 ¹
Double bar and repeat.	
PART III OR PRINCIPAL SUBJECT (second entry).	
Repetition of PART I in original key	64 ² -88 ¹
Part i (unaltered).	
Double bar and repeat.	
Parts ii and iii (unaltered).	
Double bar and repeat.	
(f) Repetition of opening section of Episode in A major, slightly modified ...	88 ² -96 ¹
Double bar and repeat.	
(g) CODA	96 ² -127
{ New theme	96 ² -109 ¹ }
{ Repetition of the same theme, slightly varied and extended	109 ² -127 }

FIRST MOVEMENT.

(a) The construction of this sonata is unusual (i) because it contains no movement whatever in sonata form, and (ii) because of the form in which the opening movement is written,* viz., that of an air with variations.

(b) It is of interest to give some attention to the form of this little

* Mozart is credited with having introduced this innovation, of which this sonata is probably the first example. (See Sonata IV, first movement, a). It is interesting to note that Beethoven, in his pianoforte Sonata in A flat, Op. 26, also has an air with variations for the first movement.

Tema and its succeeding variations; for in them one discovers another example of a "hybrid form," somewhat similar to that in which the "Tema" in the finale of Sonata VI is written: similar, yet differing from it in one important detail. In the finale to Sonata VI it is pointed out that its Tema "is written in a form which is neither wholly binary nor wholly ternary in design, but which partakes of the character of both, the shape approximating to binary, whilst the inherent idea contained in it is emphatically ternary."

In this instance the shape approximates to the binary, if anything still more closely than in the foregoing example; but whereas in that instance, as above stated, the musical idea is emphatically ternary, here it is *the musical idea which in itself is hybrid*, combining, as it does, features which individually are characteristic, one of the binary, and the other of the ternary, design.

In order to gain a clear comprehension of this, it is only necessary to compare carefully the contents of the different variations with those of the Tema. For, in five out of the six variations, the two phrases of Part I *are characterised by different figures*, and in these variations it will be found, that whilst the return in Part II is to the *first phrase figures* (characteristic of ternary design), these figures reproduce *the theme as modified in the second phrase** (characteristic of binary).

(c) The double upward suspension over the tonic bass, in bar 16, should be noted.† Compare with it also the various modifications of the passage to be found in the different variations. The penultimate chord in the final cadence is the chord of the dominant thirteenth. The C ♯ would, however, be looked upon by some theorists merely as an accented auxiliary note.

(d) The first variation is characterised by semiquaver figures, principally in the treble part, in which the second of every two semiquavers is usually the melody note.

(e) The feature of the second variation is the continuous movement of semiquavers in triplets.

* That it is *this* melody which is reproduced and not that of the first phrase is probably due to the twofold fact (i) that the two phrases in Part I commence alike, and (ii) that there is the necessity of bringing this *the final phrase of the variation, in similar manner to the second phrase*—to a conclusion with a perfect, instead of with a half, cadence. For even in the Tema itself (as also in Variation IV) where the return is to an exact repetition of the *second phrase in Part I*, the impression given by the music is still one rather of a ternary design (statement, digression and re-statement), than of the binary (statement and response).

† Or "retardation" as some theorists term it.

(f) In the third variation (in the key of the tonic minor) the semi-quaver figures are sustained simultaneously in both treble and bass. In bar 8 (repeated in bars 16 and 18) we find the melodic form of the minor scale employed.

(g) The fourth variation is rendered very distinctive by the continual crossing of the left hand over the right hand.

(h) Variation V, Adagio.* Characterised by demisemiquaver figures. In this variation the melody notes are again frequently displaced by accented auxiliary notes. In bars 9-10, there is a modulation to the key of D major. This is the only variation in which this modulation occurs.

(j) Variation VI, Allegro. The combined change of time signature and *tempo* entirely alters the character of the melody in this variation, the harmony, however, remains practically unchanged. See also the last variation in the Finale of Sonata VI.

(k) It should be noted that the apparently exceptional use of the cadential $\frac{6}{4}$, in bar 23, is caused by the wrong barring of the movement. Were the movement correctly barred, the position of this chord would be perfectly regular.

SECOND MOVEMENT.

(a) This is the second of Mozart's pianoforte sonatas which contains a Minuet and Trio, the only other one being Sonata IV in E \flat . See second movement (a) in that sonata, page 23, and Sonata XX, third movement (a), page 164.

(b) The remarks in Sonata IV, second movement (c), should be carefully read here.

(c) The form in which this Minuet is written is instructive. Combining, as it does, in miniature the essential features of the larger and more important sonata-form, it is an especially clear and comprehensive example of the manner in which the latter was gradually evolved from the older and smaller forms.† And, on this account, some writers designate the form "miniature sonata":

* See Sonata VI, third movement, footnote to (m), page 38.

† See also Sonata IV, second movement (g), page 25.

Comparative Scheme.

<i>Part I, or Exposition.</i>	<i>Part II, or Free Fantasia.</i>	<i>Part III, or Recapitulation.</i>
First Sentence in Tonic = First Subject.	Twelve bars modulating.*	First Sentence in Tonic = First Subject.
Second Sentence, con- trasted melody in Domin- ant = Second Subject.		Second Sentence in Tonic = Second Subject.

(d) Note (i) that bars 23-26 are sequential to 19-22;† (ii) that bar 29 contains the chord of the German sixth, the previous bar containing a chord of the augmented sixth "in outline"; (iii) that the sentences overlap in bar 41; and (iv) that in the final cadence in Part I (repeated in Part III) the penultimate chord starts as the dominant thirteenth.‡

(e) The special point to notice in the Trio is the happy combination of "unity with variety" in the musical theme. In distinct contrast to the Minuet, the Trio, except for the short digression in Part II, contains but one theme, yet is this interwoven with such variety that, in Part III, actual repetition of the contents of Part I is restricted to the opening motive of that part.

(f) Part I is an interesting example of a sentence which is prolonged by each successive section (with the exception of the first) being repeated, before the following section is given out.

THIRD MOVEMENT.

(a) The form of this movement is somewhat unusual. Very often called the "Rondo alla Turca," its design does not follow on the lines generally understood by the term "rondo-form."

The movement consists of several small and separate sections—i.e., the sections are all divided from each other by double bars—and they

* Not only does this passage modulate, but it contains some slight working of a figure. For a later, and very interesting example of such a development section "in miniature," see the Scherzo of Beethoven's pianoforte Sonata, Op. 2, No. 3.

† Franklin Taylor points out that, owing to a want of clearness in the original edition, in which the major and minor modes are curiously mixed, two versions of the passage, bars 24-26, are given. A few editions render the passage in the major mode, the other, and the more generally recognised version, is written in the minor.

‡ In a few editions the dominant thirteenth is here written as an appoggiatura, in most, however, it appears as an acciaccatura. In Augener's edition, edited by Franklin Taylor, the former method is adopted in the body of the work, a footnote to the movement, however, showing the alternative acciaccatura, with the remark that the earliest edition suggests this latter form.

are so arranged and repeated as to form a movement which may be briefly tabulated as follows* :

- (i) Part I, or principal subject—in regular ternary form—contains *two* sections.
- (ii) Part II, or episode (for details see Thematic Scheme, and (e)), contains *four* sections.
- (iii) Part III—an exact repetition of Part I—contains *two* sections.
- (iv) Repetition of first eight bars of the episode (slightly modified), *one* section.
- (v) Coda contains *one* section.

This may be described as episodical form,† and it is in the construction of the episode itself that we find one very unusual feature of the movement. The episode, as above shown, is divided by double bars into four separate sections, the second and third of which constitute in themselves a complete example of regular ternary form [see Thematic Scheme and (e)]. Banister explains an episode as being “a movement within a movement”; here we have an unusual example of a *portion only* of the “movement within a movement” forming yet another complete little movement of itself.

(b) It should be noted that this movement starts in the tonic minor to the key of the first movement. It ends, however, in the major mode, the long coda, in addition to the greater part of the episode, being in the key of A major.

(c) The second phrase in this passage, in the key of A minor, is a repetition of the first phrase at a minor third lower, the whole passage, therefore, forming a modulating sequence.‡

(d) The first phrase in *Part iii* is a repetition of the opening phrase in *Part i*, altered in the last chord (bar 20) to end on the chord of the German sixth.

(e) The episode opens and closes with a section of eight bars in A major.

* Hadow traces the origin of such sectional movements to the disposition of the melodies in the old suites and partitas, and considers that “Dvorák, under the title of ‘Dumka,’ has brought the type to the highest pitch of variety it can well attain.”

† Some writers call this “first Rondo-form,” i.e., a movement in which the principal subject occurs only twice and there is but one episode. The term, *Rondo*, however, according to its *usual acceptation*, whether applied to the older, or to the newer—the Rondo-Sonata—type, signifies a movement in which there are, at least, *three entries of the principal subject*.

Ridley Prentice takes quite another view as to the construction of the movement. He considers that it “may be best analysed as in extended song-form, with a refrain in A major” (the first entry, bars 24-32) “separating the parts.”

‡ Sequences, in which the pattern is a whole phrase in length, are of comparatively rare occurrence and, as in this instance, there is seldom more than the one repetition. See Sonata VIII, first movement, footnote * to (g), page 49.

The middle portion starts with a sentence in F sharp minor, which modulating, ends on a perfect cadence in C sharp minor, bar 40¹ (= *Part i*). Its *Part ii* is an eight-bar sentence in A major, after which *Part i* is repeated, modified so as to end in the key of F sharp minor (56¹).

(f) The first section of the episode, in slightly modified form, is here interpolated between the close of Part III and the commencement of the coda.

(g) The theme of the coda is new, and the hitherto unbroken four-bar phrases here give place to less regularly grouped rhythms. The figures, however, both in the treble and bass parts, connect the Coda intimately with the earlier portions of the movement.

THEMATIC SCHEME.



FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-22 ¹	(g) Bars 94-132.	First Subject in Tonic (unaltered).	133-154 ¹
(b) Bridge-passage or Transition.	22 ³ -40		(h) Bridge-passage or Transition, lengthened.	154 ³ -176
(c) Second Subject in C major (Dominant).	41-86 ¹		Second Subject in Tonic.	177-222 ¹
(d) { First § 41-56 ¹ . }			{ First § 177-192 ¹ . }	
(e) { Second § 56 ² -86 ¹ . }			{ Second § 192 ² -222 ¹ . }	
(f) Codetta.	86 ³ -93		(j) Codetta.	222 ³ -229
Double bar and repeat.			(k) Double bar and repeat.	

(a) MODIFIED SONATA FORM.

EXPOSITION.	Bars.	RECAPITULATION.	Bars.
(b) First Subject { First phrase in B flat major (Tonic). Second phrase in B flat minor (Tonic minor) and F minor (Dominant minor). <i>No Transition.</i>	1-8	(g) First Subject in Tonic, slightly elaborated No Transition.	21-28
(c) { <i>Alternative Analysis.</i> First Subject in Tonic 1-4 Transition 5-8 }			
(d) Second Subject in F major (Dominant)	9-191	Second Subject in Tonic, elab- orated	29-391
(e) Codetta	19-201	(h) Codetta	39-40
(f) Link	20		

+ These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRO ASSAI," IN F MAJOR. SONATA FORM.

EXPOSITION.		Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)	First Subject in Tonic.	1-35	(h) Bars 91-147.	(j) First Subject in Tonic.	148-169 ¹
(b)	{ First § 1-14. }			{ First § unaltered. }	
(c)	{ Second § 15-22 ¹ . }			{ 148-161. }	
(d)	{ Third § 22-35. }			{ Second § unaltered, }	
(e)	Bridge-passage or Transition.	36-49		{ 162-169 ¹ . }	
	Second Subject in C minor and major (Dominant minor and major).	50-90		Third § omitted.	
(f)	{ First § in C minor, }			(k) Bridge-passage or Transition.	169 ² -184
	{ 50-65 ¹ . }			(l) Second Subject in Tonic minor and major.	185-232 ¹
(g)	{ Second § in C major, 65-1-90. }			{ First § in Tonic minor, 185-200 ¹ . }	
	Double bar and repeat.			{ Second § in Tonic major, 200-1-232 ¹ . }	
				(m) Coda.	232-245

FIRST MOVEMENT.

(a) The first subject consists of two complete sentences in the tonic key. The first sentence, containing three four-bar phrases, is melodic in character; the second, more characteristically rhythmic, is an eight-bar sentence, prolonged to ten bars by cadential repetitions. In 7-9¹, the melody overlapping, is repeated in the bass.

(b) This passage is more interesting than many of Mozart's transitions. It starts with a phrase in D minor (the relative), which is repeated modulating, in bar 29, to C minor. Broken chord figures—a variation of those already heard in bars 23-24—follow, taken (i) in bars 31-32, on the first inversion of the chord of C minor; (ii) in 33-34, on the first inversion of the chord of A flat; and, lastly, in 35-36, on the chord of the German sixth in C minor, in which key the passage ends on a half-cadence four bars later.

This is another instance in these sonatas in which the key of the second subject is thus approached through that of its tonic minor. (See first movement of Sonata VIII, in A minor, and also that of Sonata XV, in F major.)

(c) The second subject divides into two sections, of which the first is entirely in the key of the dominant major, the second alternating between the two modes of the same key.

(d) The first section is a sixteen-bar sentence in four-bar rhythm, the second half of the sentence being a varied repetition of the first,

modified so as to end with a full, instead of with a half, cadence. Note the double upward suspension $\frac{7}{2}$ $\frac{8}{3}$ in bars 44 and 52.*

(c and f) The second section commences in C major, with the melody in the bass. Bars 58²-60¹ repeat the opening two-bar phrase an octave lower in C minor, and they are followed by four bars which, moving sequentially, modulate transiently into E flat major. In 65, the music returns to C minor, in which key there ensues a half-cadence, several times reiterated. The mode changes back finally to the major in bar 71 with the entrance of the concluding portion of the section, which is also in two-bar rhythm. Bars 77-86¹ repeat bars 71-76 an octave higher, and with cadential extensions. A short and effective codetta (86³-93) brings the exposition to a close.

(g) The free fantasia commences with an episode in C major,† which lasts for sixteen bars, after which the real development section commences. This is worked entirely on the second section of the second subject, with whose first four bars it opens. It passes through the keys of C major (109-110), C minor (111-113), G minor (114-117), D minor (118-126), A minor (127-128), to F major (129), on the dominant seventh, in which key it closes (132). Note (i) the real sequence between bars 114-117 and 118-121,‡ and (ii) the chord of the Italian sixth in D minor, bar 122.

(h) The transition reappears lengthened by the interpolation of four bars in the keys of C minor and B flat minor (163-166), which form a sequential repetition of the preceding four bars. The passage is modified so as to lead into the second subject in the key of the tonic.

(j) There is no coda; the movement ends with a repetition of the original codetta, transposed into the key of the tonic.

(k) See Sonata II, first movement (1), page 9.

SECOND MOVEMENT.

(a) The terms "modified sonata," "abridged sonata," and "sonatine" are variously employed by different writers to describe the form in which this movement is written, the terms being used synonymously.§

* See previous sonata, first movement, footnote to (c), page 73.

† Compare bars 94-95, etc., with 71-72, etc. See also Sonata V, first movement (f) and footnotes, page 28.

‡ See previous sonata, third movement, footnote to (c), page 76.

§ The author has met with a single exception, the form of the movement in that instance being described as "sonata."

(b and c) The first eight bars of this movement can be analysed in two ways.

(i) Some writers consider the whole passage as first subject, the second portion of which (bars 5-8) starts with a repetition of the opening two-bar phrase, but *in the key of the tonic minor*; it modulates then to the dominant minor and ends in a most unusual manner on a full cadence (with a Tierce de Picardie) *in that key*. This thus obviates the necessity for a specific "passage of transition."*

(ii) Other writers, however, maintain that Mozart always intended a separate and distinct passage of transition in his movements in sonata form,† and that therefore the first subject in this instance ends on the half-cadence in the tonic (bar 4), bars 5-8 constituting the specific passage of transition.

In order that the student may form a judgment on the question at issue, certain factors must be borne in mind, viz. :

(i) That "the formal function of a subject is to present and embody some particular key" (Hadow)—with the first subject this will be the key of the tonic.

(ii) That the purpose of a transition is to *lead away* from the first key.

(iii) That a passage of transition, though it may be, and often is, entirely new, on the other hand, commences very often *with some figure or figures from the first subject*.

N.B.—A fourth factor upon which many authorities insist, viz., that a first subject must at least be eight bars in length, does not help to a decision in this instance; for the movement, though written in $\frac{4}{4}$ time, is virtually in $\frac{2}{4}$ time, and therefore the first four bars (as written) are actually equivalent to eight bars.‡

Those writers, therefore, who take the second view, have many points to support their opinion. For bars 1-4 form a perfectly regular first subject ending on a half-cadence in the tonic, and *the complete modulation into the key of the dominant minor* in bars 5-8 (the debatable pas-

* It is by no means infrequent, more especially in the works of the earlier composers, for a first subject to end on a half-cadence in the tonic, i.e., *on dominant harmony*; but, as Prout points out, "it is unusual, almost exceptional," for it to end, as in this instance, *in the key of the dominant*.

† See Sonata I, first movement (b), page 2.

‡ We may here point out that, were the movement barred in $\frac{2}{4}$ instead of in $\frac{4}{4}$, time, the character of the cadence in bar 8 would be altered, the final chord then falling on the strong accent of the bar instead of, as now, on the weaker one.

sage), which is so unusual when considered as occurring in the *first subject*, is by no means an unusual feature in a passage of transition.*

And yet, notwithstanding the above cogent arguments in favour of the analysis given at (c), the balance of opinion—as far as the author has been able to ascertain it—is certainly in favour of that at (b).

(d) The second subject, as is usual in slow movements, contains only one section, and, but for momentary transition into G minor, is entirely in the key of F major. The first four bars end with a perfect cadence in bar 12, the retardation of the tonic chord, however, removing the effect of finality from the cadence.† In 13-16‡, the foregoing bars are repeated, this time, however, they lead to a further phrase, the subject continuing to bar 19¹.

(e) The one-bar codetta is written on a tonic pedal. Prout does not make any division here, but considers that the second subject continues to bar 20¹; on the other hand, Goetschius calls the bar, codetta.

In discussing the close of the exposition in the slow movement of Sonata VIII, we pointed out that not only is the combination of a tonic pedal with more or less transient modulation to the key of the subdominant very often incidental to the coda and codetta, but that the end of the second subject is often determined by the presence of a shake accompanying the final cadence. Yet, because in that movement, the last three bars of the recapitulation are practically identical with the last three bars of the exposition (of course with change of key) there seems to be no real necessity to separate them from the second subject by calling them codetta. In this movement, however, there is this difference: if we look to the end of the movement, we find that there is an extra bar added *after the recapitulation of the exposition has ceased*.‡ Short as this addition may be, it is in the nature of a small coda, and as it is an extension to the bar in question, we incline to the view taken by Goetschius, who calls the latter bar *codetta* both in the exposition and the recapitulation, the codetta at the end of the movement being lengthened by the addition of the second bar.

(f) The remainder of bar 20 (i.e., starting on the second quaver), written on the chord of the dominant seventh in B♭ major (the tonic), forms a link leading to the recapitulation.

(g) As is usual in slow movements in this form, both subjects reappear varied by some ornamentation.

(h) See (e).

* See *supra* first movements of this sonata and *infra*, of Sonata XV.

† Cf. Sonata X, first movement (a), paragraph ii, page 64.

‡ See Sonata X, first movement (k), paragraph ii, page 65.

THIRD MOVEMENT.

(a) The exposition in this movement, which on first hearing seems so clear in construction, has, nevertheless, been analysed in, at least, three different ways.

One analysis, which we will call No. 1, is that given in the Thematic Scheme of this sonata, from which the second differs only in one detail, viz., that the first subject is divided into two, instead of into three, sections. In the second analysis, no division is marked in bar 22. Therefore, the whole passage from bar 15 to bar 35 which, in our accompanying Thematic Scheme, is marked as second and third sections, forms, according to this analysis, only one, i.e., the second, section.

The third analysis differs considerably from both the others, and is as follows:

First Subject	= bars 1-22 ¹ .
Transition	= bars 22-65 ¹ .
Second Subject	= bars 65-85 ¹ .
Codetta	= bars 85-90.

Whenever, as in this instance, a movement, or any important portion, or portions, of it can be viewed in more than one way, it may generally be inferred that the movement contains at least one unusual feature, sometimes more.

The passages in this movement which give rise to the varying opinions are:

(i) bars 22-35;

(ii) bars 50-65¹;

the second of which we will discuss later on.

Bars 22-35.

According to the first method of analysing these bars, the unusual feature is that the first subject is exceptionally long, and contains three sections, each of which is entirely new.

With reference to the bearing, if any, that the omission of these bars from their normal position in the recapitulation (see Thematic Scheme) has on the question at issue, we would point out that though, in Mozart's time, it was more usual for *the whole of the first subject to reappear at the commencement of the recapitulation*, still a good many instances are to be met with in which *a portion, and sometimes even the whole of this subject is omitted at this point*.

According to the *third analysis*, which excludes these bars from the first subject and looks upon them as a portion of the transition, the above objections automatically disappear.

Yet, in spite of this argument in favour of this third method, we still incline to one which includes these bars as a portion of the first subject, even though, by such an analysis, we have to admit the presence in the movement of a feature, so unusual, as three distinct sections to the first subject. For, with its final cadence prolonged for four bars over a tonic pedal, the passage in question ends so forcibly in the key of the tonic, that the impression given by it is very decidedly that of the final passage of a first subject, and not that of the opening portion of a transition.*

As regards the question of the sole difference between the first and second analyses, viz., whether bars 15-35 should be regarded as forming two sections, or one, we prefer the former. On the one hand, it is certainly unusual for a first subject to contain *three* sections, each of which is entirely new.† Yet, on the other hand, though some authorities insist that each section of a subject *must end with a perfect cadence*, after all, as we have pointed out in an earlier sonata,‡ the great essential in determining the question as to whether any passage constitutes a new, and separate, section, is *whether there is clear evidence that such passage contains a fresh musical theme*. In this instance, it is just possible there may be a difference of opinion as to whether the cadence, in bars 21-22, should be considered a "direct" or an "inverted" perfect cadence; but, of the fact that a new theme starts in bar 22, there seems no doubt.

(b) This section consists of a sentence of fourteen bars containing two unequal phrases. The first phrase is six bars in length, and ends on a half-cadence; the second, a repetition of the first, is prolonged to eight bars and ends on a full cadence.

(c) The second section, the shortest of the three, is a great contrast to the others in style as well as in extent. It is of quiet, song-like character, and, during its short eight bars, the opening figure is heard three times.

* We would refer here to the discussion on a somewhat similar passage in the Finale of Sonata IX, a passage, however, which does not, as in this instance, *end on a tonic pedal*. In that case, also, the movement is a Rondo, and we would call the reader's attention, not only to the §, b, c, paragraph iv, in that movement, but also to its footnote *, page 60.

† Hadow draws attention to the fact that "where the first subject consists of three or more sections, it is common for the first two to be founded upon the same phrase, often either repeating it in a different register (Beethoven, Pianoforte Sonata Op. 31, No. 3), or transposing it one degree higher or lower in the scale (Beethoven, Op. 31, No. 1). "Sonata Form."

‡ See Sonata X, finale (c), pages 67, 68.

(d) The first phrase of this section is four bars in length and ends with transient modulation into D minor (26). Bars 27-32¹ repeat this phrase, now lengthened *to five bars* and modified, so as to close with a perfect cadence in the tonic. The section ends with four bars on a tonic pedal.

(e) The transition in this movement, like the corresponding passage in the first movement of this sonata, is of very interesting character and, similarly, starts in the key of the relative minor. During a great portion of the passage the bass imitates the treble at one bar's distance, and at the octave below. The second phrase (41-45) is a variation of the first phrase, repeated sequentially in the key of C major. After a further short sequence (bars 46-47), the passage ends on a half-cadence, in 49.

(f) The special point to notice in the second subject is that the first section is entirely in the key of the *dominant minor*; a device unusual with, though not unknown to, the earlier classical composers (see *infra*). The final cadence in this section ends, however, on a "Tierce de Picardie,"* and the following section is in the dominant major. In bars 54-55, we find the minor seventh of the minor scale employed as a note of the harmony,† under the special conditions to which it is usually restricted. Bars 56² and 62¹ form chords of the augmented sixth.

Bars 50-65.

This is the second important passage on which the first two analyses differ from the third method [see (a)].

According to the last method, not only does the transition commence in bar 22, but it continues to bar 65, thus including within its compass the three passages marked severally in the Thematic Scheme of this movement, as the third section of the first subject, the transition, and the first section of the second subject (d, e and f). It is, of course, *the question of key* which causes the difference of opinion as regards the passage, bars 50-65. This is written in the *dominant minor*, a key which, at that time, was exceptional for the opening of the second subject. Still we find it occasionally so employed, e.g., in Haydn's Quartet in A major, Op. 20, No. 6. Moreover, although, according to Prout, Mozart was less of an innovator as regards "form" than his older contemporary, yet, as

* Note that the major chord in a Tierce de Picardie is not regarded as chromatic.

† These conditions are: that the minor seventh may only appear as a *note of the harmony* in a progression *descending stepwise from the tonic to the submediant*. When this progression occurs in the bass, the minor seventh may bear a chord of the sixth, but is not allowed to form part of any other chord. Occasionally, the progression of the seventh is to the note *a semitone, instead of a tone, below*.

we have seen elsewhere, certain other innovations are attributed to his initiative.* His exceptional use of the key of the relative minor in approaching the recapitulation should also be borne in mind. In the Finale of Sonata II, and in the slow movement of Sonata V (q.v. these two) he ends his free fantasia on the dominant in that key, instead of following the almost invariable rule at that time, and ending it on the dominant harmony in the key of the tonic.

The irregularity of the key, therefore, seems by itself insufficient as an argument against the view that Mozart wrote this passage as *the opening section of the second subject*. On the other hand, however, if the transition is considered to extend from bar 22 to bar 65, as it is according to the third analysis, it is practically as long as the two subjects taken together. For the first subject is twenty-two bars in length, the transition is forty-three, and the second subject—usually the most lengthy portion of the exposition—has but twenty-five bars; such an apportionment is very exceptional.

(g) The second section consists of one sentence which is repeated. The repetition is considerably lengthened by cadential extensions. There is an occasional reference in the semiquaver figures to those in the opening section of the first subject.

(h) The free fantasia in this movement is a most interesting one. The specially important points to notice in it are:

(i) Its striking opening with the first phrase of the first subject transposed into the key of the dominant minor, and followed immediately by a passage founded on the figures of the same phrase. The latter passage modulates transitorily through the key of C major, thence by means of the chromatic chord, F major V_7 , through B flat minor to E flat major, in which key (commencing in bar 112) the second noteworthy passage—an episode—occurs.

As a rule, an episode is an unusual feature in the free fantasia, but it is a device of which Mozart seemed very fond. The episode is followed by a transitional passage modulating through G minor to F minor, in which key there is a passing reference to the second section of the second subject, and after four bars on dominant harmony, on C, it ends with a brilliant passage founded on figures from the original transition, taken by inverse movement (see bar 45), which leads into the recapitulation.

* These innovations were: his writing of the first movement of a sonata (i) as an air with variations, and (ii) the entire movement—and not merely its introduction—Adagio. *Vide* Sonata IV, first movement (a), page 22.

(j) The first subject reappears, shortened by the omission of the whole of the last section.

(k) The transition starts here in G minor and modulates to F major, a modulation corresponding to that in the original passage (viz., D minor to C major). It starts with a preliminary (and extra) half bar, on the chord of the Italian sixth.

(l) The second subject reappears in the keys of the tonic minor and major, the second section being lengthened by the extension of the final cadence.*

(m) The third section of the first subject, which was omitted in the recapitulation of that subject, reappears in full here to form the coda.†

* The Coda is marked by some as commencing in bar 227, with the cadential extension. Compare, however, bars 227-232¹ with 208-210¹ and 220-222¹, and note how the first-named are a repetition *with augmentation* of the others.

† Haydn also makes use of a similar device, viz., he omits the repetition of certain important figures from their normal position in the recapitulation, and then introduces them at the end of the movement "as a basis whereon to build his Coda." See Grove's Dictionary, article on "Form," by Sir Hubert Parry

SONATA No. XIII,* IN B FLAT MAJOR (K. 333), (1779).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	To 10	(g) Bars 63 ⁴ –93.	First Subject in Tonic (unaltered).	93 ⁴ –103
(b) Transition.	10 ⁴ –22		(h) Transition (lengthened).	103 ⁴ –118
Second Subject in F major (Dominant).	23–59 ¹		Second Subject in Tonic (lengthened).	119–161 ¹
(c) { § [†] 1. 23–38. }			{ § 1. 119–134. }	
(d) { § 2. 39–50 ¹ . }			{ § 2. 135–152 ¹ . }	
(e) { § 3. 50 ¹ –59 ¹ . }			{ § 3. 152 ¹ –161 ¹ . }	
(f) Codetta.	59 ² –63		(k) Codetta.	161 ² –165
Double bar and repeat.			(l) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE CANTABILE," IN E FLAT MAJOR (KEY OF THE SUB-DOMINANT). (a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1–8 ¹	(g) Bars 32–50.	(h) First Subject in Tonic (ornamented).	51–58 ¹
(c) Transition.	8 ² –13		Transition (ornamented).	58 ² –63
(d) { Alternative Analysis. First Subject 1–13. No Transition.			{ Alternative Analysis. First Subject 51–63. No Transition.	
(e) Second Subject in B flat major (Dominant).	14–31 ²		Second Subject in Tonic (varied).	64–81 ²
{ Section 1. 14–21 ¹ . } { Section 2. 21 ² –31 ² . }			{ Section 1. 64–71 ¹ . } { Section 2. 71 ² –81 ² . }	
(f) Double bar and repeat.			(j) Double bar and repeat.	
			(k) One-bar Coda.	81 ² –82

* This sonata, composed in Vienna in 1779, appeared some years later as Op. 7, in conjunction with two others, viz., the Pianoforte Sonata in D major, No. 6, and a sonata for pianoforte and violin. See footnote to Thematic Scheme of Sonata VI.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRETTO GRAZIOSO," IN B FLAT MAJOR. (a) RONDO-SONATA FORM.

PART I. EXPOSITION.		PART II. EPISODE.		PART III. RECAPITULATION.	
	Bars.				Bars.
b) Principal Subject in Tonic (first entry).	1-16	(f) Transitional connecting passage, 56-2-75, leading to New melody, 76-90.	}	Principal Subject in Tonic (third entry).	112-127
c) Transition.	16-2-242			(g) Transition (much lengthened).	127-2-148 ²
d) Second Subject in F major (Dominant).	243-361			(h) Second Subject in Tonic (lengthened).	148 ³ -164 ¹
e) Link.	36-40	Passage leading to Recapitulation, 91-111.	}	(j) Pedal, <i>Tonic</i> .	164-171
Principal Subject in Tonic (second entry).	41-561			(k) "Cadenza in Tempo."	171-198
				(l) { Principal Subject in } { Tonic (partial } { fourth entry only). }	199-206 206-224
				{ Coda.	

FIRST MOVEMENT.

(a) The first subject is an eight-bar sentence prolonged to ten bars by repetition of the third two-bar section. The perfect cadence at the end of the first phrase (bar 4) should be compared with that at the end of the sentence. It is a striking instance of how greatly the effect of the finality of the perfect cadence depends upon the twofold circumstance, viz.: (i) as to which note of the tonic chord is sounded in the highest part, and (ii) as to whether or not this chord falls on a strong accent in the bar.* In bar 4, the pause given by the cadence may be said to be one of expectancy—the mind awaits something further which, instinctively, it feels must follow—and only in the second case is the effect produced one of complete rest.

(b) The transition is founded principally on the opening figure of the first subject, with a repetition of which it commences. A variation of this figure—further slightly modified at each repetition—is heard three times in as many bars (14-17) and, with its first four notes augmented, twice in bars 19-22. The passage modulates in the second bar to F major, in which key it ends on a half-cadence.

(c) The first section of the second subject is a sixteen-bar sentence in four-bar rhythm. The first half of the sentence ends on a half-cadence in F major, bar 30, after which the third phrase repeats the contents of the first, with slight variations, the fourth phrase altering so as to lead to the final perfect cadence.

* Cf. the previous Sonata, second movement (d), page 82; and Sonata X, first movement (a), paragraph ii, page 64.

(d) The second section is an eight-bar sentence prolonged to twelve bars by cadential repetition of the whole of the after-phrase. The inversion of the parts at the commencement of the cadential repetition should be noted.

(e) This is a sentence of nine bars. It consists of a four-bar phrase ending on a perfect cadence, which phrase is then repeated, being extended, the second time, to five bars. It should be noted that this lengthening, though not caused by doubling the value of each note (= augmentation) is, however, caused by *doubling the length of each of the two chords in bar 53*.

(f) The special feature to notice in the short codetta is that its opening figure (repeated in bar 61) is the same augmented figure, *taken by inverse movement*, which we have already met with in bars 19 and 21.

(g) The free fantasia starts with a sentence in the dominant founded on the opening figure of the first subject in combination with a three-note figure from the opening of the second section of the second subject. With the exception of a passing modulation into G minor, bars 67-68, the sentence continues in F major until the very last chord where the sudden close on the chord of F minor, into which key the music now modulates, is very effective. The final cadence is a repetition of the one which occurs in the third section of the second subject, bars 53-54. From this point the working-out refers to the semiquaver figures in bars 35-36, as well as to the opening figure of the movement, the music modulating through C minor, and B flat, to G minor, in which key occurs a half-cadence, several times repeated, bars 80-86. A passage written on the dominant in B flat follows, alternating between the two modes of the key, which serves as a connecting link leading to the recapitulation of the first subject.

The chord of F major $\sharp iv^{\circ}_7$ resolving on to the second inversion of the tonic chord, in bars 69-70, and the very interesting progression of chords in the key of G minor, in bar 80, should be noted. In the latter, the third chord is that extremely rare and ambiguous one— vi°_7 —ambiguous in that it can be equally considered to be derived from the chromatic supertonic eleventh, or from the chord of the dominant thirteenth. It is preceded by the first inversion of the *minor* triad on the dominant and followed by the chord of the German sixth.* See page 85, footnote †.

* Referring to a similar passage in C minor which occurs in Schubert's Mass in E flat, Prout writes: "Occasionally progressions are found in which the *mental effect* produced is decidedly that of supertonic rather than of dominant harmony. This is more particularly the case when the vi_7 resolves upon a chord containing the leading-note of the dominant key."

Still another noteworthy, because somewhat unusual, succession of chords occurs in bars 85-86¹. Twice here do we find the second inversion of a common chord sounded on the weak beat, followed in each case *on the stronger beat by a triad on the same bass-note*. This is allowable because, in each instance, the second inversion is not only followed, *but is also preceded by a chord on the same note*. It is the only condition under which a $\frac{6}{4}$ chord thus followed, may occur in the weaker position of the two chords, and it may be as well to remark that in such cases the $\frac{6}{4}$ chord is *not cadential*.

(h) The transition reappears lengthened from twelve to fifteen bars. The modification is in the first portion, the last eight bars being a transposition of the corresponding portion of the original passage from the key of the dominant into that of the tonic.

(j) With the exception of the second section, the second subject reappears in the key of the tonic with but very slight alteration. The second section is, however, very much extended. Bars 143-146, excepting for the first group of quavers, form a descending, modulating sequence, passing through the keys of C minor, B flat major, and G minor. The first chord, in bar 147, is the first inversion of the chromatic supertonic seventh in B flat major, resolving on to the second inversion of the tonic triad, here used as a passing $\frac{6}{4}$; and the final chord, in bar 148, is the chord of the Italian sixth on the flat submediant in the same key.

(k) The movement closes with the original codetta transposed into the key of the tonic.

(l) See Sonata II, first movement (l), page 9

SECOND MOVEMENT.

(a) See Sonata VIII, second movement (a), page 50.

(b) The first subject consists of one sentence, whose second phrase is an ornamented repetition of the first, modified also to end on a perfect, instead of on a half, cadence, as in the fore-phrase.

(c) The transition opens with an important five-note figure. In the second subject frequent allusions are made to the repeated notes with which it commences, and the free fantasia is founded almost entirely on it.

(d) See Sonata I, first movement (b) and (c).

(e) The second subject consists of two sentences the second of which is prolonged by cadential repetitions.

It is possible to look upon these two sentences as forming either one section, or two; we prefer the latter.

The fore-phrase of the first sentence (or first §) subdivides into two two-bar sections; the after-phrase, which is founded on the first, and starts with transient modulation to the key of the tonic, is not divisible into sections. In bar 20, we find the figure from bar 17 repeated with augmentation.

The last three notes, in bar 31, in E flat major, form a link leading (a) to the repetition of the exposition, and (b) to the free fantasia.

(f) See Sonata I, second movement (f), page 4.

(g) As mentioned above in (c) the free fantasia is worked almost entirely on the opening figure of the transition. It starts in F minor, however, with an imitation—freely inverted—of the opening two bars of the first subject, the cadence in A flat major (42-43), being also founded on the final cadence in the same subject.

From bars 35 to 41, the five-note figure from the transition—with the second half of the figure augmented—is divided between the bass and the treble, the former ascending chromatically, and the passage modulating through C minor to A flat major. In 43-44, the whole figure is transferred to the treble where, during the remaining bars, it is slightly developed, and the music passes through F minor (44-45); D flat minor (46-47); to E flat major, on the dominant seventh in which key the section closes.

(h) As is very usual in the recapitulation in slow movements in sonata-form, the first part reappears with florid ornamentation.

(j) See Sonata V, second movement (j), page 30; and Sonata II, first movement (l), page 9.

(k) Bar 52 forms a very brief coda. (See Sonata V, Finale.)

THIRD MOVEMENT.

(a) This Rondo, like the Finale of Sonata IX, is in definite rondo-sonata form. The movement is rendered distinctive by the presence of the cadenza, which is an unusual feature in a sonata for pianoforte solo (see (k)).

(b) The first subject consists of an eight-bar sentence ending with a perfect cadence in the tonic, after which the sentence is repeated with slight variations.

(c) The transition commences with a new melody in the key of the tonic. Its second two-bar section is in free sequence with the first, and the following phrase also starts with a similar opening figure, commencing one degree higher. This modulates at once into F major (dominant), in which key the passage ends on a half-cadence, bar 24.

For reasons detailed below, *bars 20²-24²* are marked as forming the second phrase of the original transition, and *bars 144¹-148²* as the closing phrase of the corresponding passage in the recapitulation. According, however, to another analysis with which we have met, these passages form the opening of the second subject in the exposition, and in the recapitulation, respectively, the transition being marked as ending, in the first instance, on the immediately preceding full cadence in the tonic, and, in the second, on the preceding inverted cadence on F. In order to determine the point at which the transition ends and the second subject commences it is necessary, at any rate in doubtful cases, to compare the corresponding portions of the exposition and recapitulation. For the second subject which, in the exposition, appears in some key *other than the tonic* (here the dominant*) reappears, in the recapitulation, *transposed into the key of the tonic, and the point at which such definite transposition takes place* usually marks the commencement of this subject and, ipso facto, the end of the transition as well.

After comparing the two portions in this movement and noting their similarities and differences, we shall review them in detail, in the first instance, more especially with a view to establishing the close of the original transition, and afterwards with a view to establishing that of the second. The arguments which apply equally to both passages, in this instance, are not altogether adequate to prove each passage individually.

Bars 20²-24².

Such comparison then in this movement shows:

- (i) That the passage which commences in bar 24—*after* the four-bar phrase in question—is the *first melody* which reappears in the later part of the movement *transposed into the key of the tonic* (see bar 148²).
- (ii) That the modulatory passage in triplets, bars 137-143—which is undoubtedly *a continuation of the second transition* (a point on which the analysis, above referred to, agrees)—is founded on bars 21-22, *the first two* of the same four bars now under consideration.
- (iii) That though the key of the tonic is definitely reached in bar 144, *that bar and the three immediately following do not repeat any melody which has already been heard in the*

* In Sonata-Rondos in the major mode, the second subject is *usually* in the key of the dominant. Prout points out that Beethoven invariably followed this rule though, in his movements in sonata-form, he made many innovations as to the key of his second subject. See Sonata VIII, third movement (c) and footnote *, page 53.

dominant, but are all founded on a single run—in bar 23, the *third bar* of this same passage; and it should also be noted that they start with an almost note-for-note reproduction—not a transposition—of this run, of which they form an extension, or elaboration.

- (iv) That these runs culminate in the following bar in a parallel manner to the single run in bar 23, viz., on a half-cadence.

If, therefore, bars 137-143 form a portion of the second transition (with which view, as has already been mentioned, the other analysis agrees) it is a strong argument in favour of the assumption that *bars 21-22, on which they are founded*, form part of the original transition. And such an inference is strengthened when taken in conjunction with the facts that:

- (i) The phrase which commences with these bars (i.e., bars 21-22), after continuing for a further two bars, closes (in 24) on a half-cadence in the key of the dominant, *a very frequent mode of ending the transition in the exposition*; and
- (ii) It is only *after* the occurrence of this half-cadence [see (a)] that the *melody commences* which, in the recapitulation, is transposed into the key of the tonic.

Bars 144-148².

A half-cadence in the tonic, which corresponds to the above-mentioned half-cadence, in bars 23-24, occurs in the recapitulation, in 147-148, and, according to the view expressed by the other analysis, it there forms *the close of the first phrase of the second subject*.

The student should, however, note particularly the conditions under which it occurs there, viz., it is the end of a four-bar phrase which is not even an approximate transposition of a melody from the exposition, but, as mentioned above, is one which commences with a practically note-for-note repetition of the original run in bar 23, on which the phrase is entirely founded: such a lengthened passage of brilliant runs in this position seems to us more characteristic of the end of a transition than of the commencement of a second subject. And when, in addition to this, we also take into fuller consideration the *origin* and *context* of bars 144-148², we feel we are justified in coming to the conclusion that these bars (like bars 20²-24² in the exposition) form the *close of the transition* in the recapitulation.

Their origin.

The bar on which all these runs are founded is *the third bar of a phrase* of which, in its original form and position, there is no question of subdivision between the transition and the second subject.

Their context.

They follow immediately on bars which are undoubtedly transition, and are followed by the half-cadence, parallel to the one which, after a careful study and comparison of both passages, we have felt justified in marking on our accompanying Thematic Scheme, as the end of the original transition.

Before leaving this discussion, we give the following essential details relative to the other analysis of the debatable passages as the student, in forming his own conclusions upon them, should study the passages from both standpoints. He must bear in mind that, according to this analysis:

- (i) The *first bar* in the exposition of the second subject is *not bar 25, but bar 21*, which latter is written on the chord of F major (dominant).
- (ii) The *first bar* in the recapitulation of this subject is *145*, written on an inversion of *tonic harmony*, to which the run in question forms but a "*musical prefix*"; and
- (iii) In bars 145 and 147, this run is *transposed* and written on *tonic harmony*, and it is *the latter bar* (and not the "*musical prefix*") which, in the recapitulation, actually corresponds to bar 23 in the exposition.

We have come to our decision against the inclusion in the second subject of bars 144-148², on other grounds, and therefore look upon the fact that they would form such an exceptional commencement to the recapitulation of this subject as affording but an additional argument in favour of our decision. This, however, must not be confounded with, nor converted into, the conclusion that the latter fact, by itself, would furnish indisputable proof on the point in question.

(d) The fore-phrase of the second subject consists entirely of repetitions of the opening motive, each time slightly varied. By a species of "*augmentation*" in the cadential repetition of the after-phrase, bar 31 is converted into two bars—34-35—the length of each of its two chords (though not of each individual note) being doubled.

(e) These few bars serve as a link between the second subject and the re-entry of the principal subject. It should be observed that the pedal-note is sustained both in the treble and bass during the first three bars, and also that, whilst this note starts as the tonic in the key of F major, it ends as the dominant (in the chord of the dominant seventh) in B flat major.

(f) The episode proper—or third subject, as some designate it—is preceded by a transitional passage which, commencing like the previous transition, afterwards modulates through G minor to E flat major, in which key, in bar 76, the episode itself commences. The full cadence in this key which we expect at the end of this melody, in bar 89, is not sounded. We have, instead, an interrupted cadence and, two bars later, on the cadential repetition, a modulation to C minor, in which key there is a sudden return to the opening phrase of the principal subject. This phrase reappears in the key of B flat—starting in the major, and changing into the minor mode—and prolonged, the music modulating transiently through G flat major, and E flat minor, back to the key of B flat minor. A repetition of the earlier link (e), here lengthened by two bars, follows and leads to the recapitulation of the principal subject.

The chords of the augmented sixth in bars 63, 101 and 102, should be noted, also the inversion of parts in 63. Compare the figure in bars 65 and 67, with bar 5.

(g) See (c) small type.

(h) The second subject reappears in the key of the tonic slightly lengthened and varied.*

(j) This passage is founded on the link, bars 36-40, and itself forms a connecting link between the recapitulation and the cadenza.

(k) The introduction of a cadenza into a pianoforte sonata is unusual. Since its main object is to show off the powers and capabilities of the soloist, such a passage is rarely to be met with in a work written entirely for a single executant. The *cadenza* is characteristic of a concerto, in which, for a long time, it formed an essential feature. It was usually marked to be interpolated, as in this instance, after the recapitulation, and after a pause on the chord of the $\frac{6}{4}$, generally the chord 1c. This cadenza refers principally to the opening motive (= two bars) of the principal subject, and to the figures from the link, bars 36-40, which passage is introduced in its entirety, bars 179-183. It ends with brilliant scale passages which lead to the fourth entry of the principal subject.

* Ridley Prentice points out that the modification of the passage, in bar 154, was necessitated by the short compass of the old instruments.

The pedals, the instances of "inversion of parts," the melodic sequence over the pedal, bars 186-188, and the harmonic sequence, bars 189-193, should all be noted.

(1) There are three methods of analysing the close of this movement.

According to the one given on the accompanying Thematic Scheme, there is a partial fourth entry of the principal subject which merges into the Coda in bar 206. The latter passage commences with a fragment of the second subject (repeated varied), and concludes with several bars reminiscent of the principal subject.

Again, according to another analysis, the Coda does not commence till bar 213, the previous passage, bars 206-213¹, being looked upon as a modified ending to the principal subject. These bars, however, are so clearly founded upon the close of the second subject that, of the two analyses, we incline to the one first given above, an analysis with which Ridley Prentice agrees.

On the other hand, Prout looks upon *the whole of the passage from the end of the cadenza, in bar 198, to the close of the movement, as forming the Coda*. According to his view, therefore, the Coda commences with the partial re-entry of the principal subject.

FANTASIA* IN C MINOR (K. 475), (1785).
SONATA No. XIV, IN C MINOR (K. 457), (1784).

THEMATIC SCHEME.

Adagio

Molto Allegro

(a) and (b) *Fantasia in C minor. In five short movements.*

FIRST MOVEMENT—"ADAGIO," IN TWO SECTIONS.

	Bars.
(c) § i, <i>Introductory Passage</i> , founded principally on the opening motive ... Double bar.	1—25
(d) § ii, <i>Melody in D major.</i> (e) <i>Ternary Form.</i>	26—293
Part i 26—273	
{ Fore-phrase ending on half-cadence 26—273 }	
{ After-phrase ending with full cadence 274—293 }	
Double bar and repeat.	
Part ii.	
Two bars, containing slight digression	29-3—313
Part iii	31-3—353
{ Repetition of fore-phrase of Part i, the original half-cadence being here replaced by an interrupted cadence.	
{ Repetition of after-phrase of Part i.	
Repetition of Parts ii and iii, modified at the close to lead into the following movement	35-3—41
Double bar.	

* According to Otto Jahn, Mozart himself published this *Fantasia* in combination with the following *Sonata in C minor*, as Op. 11, placing the *Fantasia* first as an introduction to the sonata, although the former was not composed till nearly a twelvemonth later than the latter. Shedlock remarks that the unity of character and feeling between the two no doubt led to their juxtaposition. "The Pianoforte Sonata."

SECOND MOVEMENT—(f) “ALLEGRO,” IN TWO SECTIONS.

	Bars
§ i, <i>Passage</i> in the key of A minor, repeated in G minor, and ending on an inverted cadence on C—as Dominant of F major	42—61
§ ii, <i>Melody</i> starting in F major, modulating freely, and followed by a long link ending with a cadenza on the Dominant seventh in B flat major ... <i>Double bar.</i>	62—89

THIRD MOVEMENT—(g) “ANDANTINO,” IN B FLAT MAJOR. BINARY FORM.

	Bars.
<i>Part i.</i> Eight-bar sentence, repeated with slight variations	90—105
<i>Part ii.</i> Eight-bar sentence, repeated with slight variations, ending, the second time, on an interrupted cadence	106—121
<i>Link</i> <i>Double bar.</i>	122—128

FOURTH MOVEMENT—(h) “PIU ALLEGRO.”

	Bars.
Forms “ <i>Connecting Episode</i> ,” modulating from G minor to C minor. It is in no special “ <i>Form</i> ” <i>Double bar.</i>	129—164

FIFTH MOVEMENT—(j) “TEMPO PRIMO.”

	Bars.
Repetition, in the key of C minor, of the opening passage of the “ <i>Adagio</i> ,” much shortened and modified <i>Double bar.</i>	165—180

(a)* *Sonata in C minor. In three movements.*

FIRST MOVEMENT—“ALLEGRO MOLTO,” IN C MINOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
b) First Subject in Tonic.	1—19 ¹	(g) Bars 75—99.	First Subject in Tonic.	100—118 ¹
c) Transition (overlapping).	19—35		(h) Transition (overlapping) shortened and altered.	118—130
Second Subject in E flat major (relative major).	36—71 ¹		(j) Second Subject in Tonic minor (slightly lengthened).	131—168 ¹
d) { § 1. 36—59 ¹ . }			{ § 1. 131—156 ¹ . }	
e) { § 2. 59 ² —71 ¹ . }			{ § 2. 156 ² —168 ¹ . }	
f) Link (overlapping).	71—74		(k) <i>Double bar and repeat.</i>	
<i>Double bar and repeat.</i>			(l) <i>Coda (overlapping).</i>	168—185

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

SECOND MOVEMENT—"ADAGIO," IN E FLAT MAJOR. (a) OLD RONDO FORM.

	Bars.
(b) <i>Principal Subject</i> (first entry)	1-7
(c) <i>Episode I</i> , in B flat major (Dominant)	8-16
<i>Principal Subject</i> (second entry) varied with ornamentation	17-23
(d) <i>Episode II</i> , in A flat major (Subdominant), and G flat major	24-40
<i>Principal Subject</i> (third entry) with further varied, and more florid. ornamentation	41-47 ³
(e) <i>Coda</i>	47 ⁴ -57

THIRD MOVEMENT—"ALLEGRO ASSAI," IN C MINOR. (a) RONDO-SONATA FORM.

PART I. EXPOSITION.	Bars.	PART II. EPISODE.	PART III. RECAPITULATION.	Bars.
(b) <i>Principal Subject</i> in Tonic (first entry). { § 1. 1-16 ¹ . } { § 2. 16 ³ -44. }	1-44	(g) Bars 146-166.	(h) <i>Second Subject</i> (in Tonic) merging to- wards the end into a "link-like" passage which leads to the Re- capitulation of the <i>Principal Subject</i> . { § 1. 168-197 ¹ . } { § 2. and "link" } { 197 ² -220. }	168-220
(c) Link.	45-46		{ <i>Alternative Analy-</i> <i>sis.</i> Second Subject 168 -205 ¹ . Transitional pas- sage 205 ² -220. }	
(d) <i>Second Subject</i> in E flat major (relative major). { § 1. 47-74 ¹ . } { § 2. 74 ² -96. }	47-96		(j) <i>Principal Subject</i> in Tonic (third entry) in- complete. With Link. { § 1. 221-248 ¹ . } { § 2. 248 ³ -274. }	221-274
(e) Link.	96 ² -102		(k) Repetition of portion of Episode.	275-287
(f) <i>Principal Subject</i> in Tonic (second entry) incomplete. With Link.	103-145		(l) <i>Coda</i> .	288-319

FANTASIA IN C MINOR.

(a) "Five movements, in various keys and *tempos*, are closely bound together into a whole by connecting passages or harmonic inflections. Each movement, though not completely separate, has yet a certain independence, with melodies of its own rounded into a simple song-like form; there is no attempt at the elaboration, or even the full development, of a *motif*, but everything presses onwards, each section leading as of necessity to the next, which is intended to form a lively contrast to what has preceded it. In spite of the predominance of a slow *tempo*, the whole work

has a restless character, and the recurrence at the end of the serious and sustained commencement leads only to a provisional and unsatisfying conclusion. In spite of its length the fantasia preserves the character of an introduction, though not of necessity to the sonata with which it is printed. The mood which is so distinctly expressed in the two first bars of the Adagio is preserved throughout the Fantasia; it is a sad and sorrowful mood of doubting and questioning, of struggling and striving, of longing for deliverance from a heavy burden, for freedom from doubt and care; disheartened by failure, unrefreshed by consolation, it sinks at last into itself and is heard no more.”*

(b) It is of interest to note the absence of the key signatures from this Fantasia. With the exception of that in the third movement—the Andantino—Mozart has, whether by design or accident, omitted all key signatures throughout the work.

(c) The opening passage in this movement may well be looked upon as an introduction to the whole Fantasia.† It is mainly built on repetitions of the opening figure, with modulation into a new key at nearly every repetition. Bars 3 and 4 are in B flat minor.‡ In bar 5, the music modulates into D flat major. In bar 8 the chord is approached as the last inversion of the dominant minor ninth in the above-mentioned key ($A\flat = B\flat\flat$), and it resolves on to the second inversion of the chord of E flat minor. In bar 10, the key changes enharmonically into B major. Here, also, the parts are inverted and the passage continues over a chromatically descending bass. In bar 16, there is a further enharmonic change, again from the chord of E flat minor into the key of B major. Bar 17 is in B *minor*, after which, in bar 18, the key changes to G major. In 21, there is a further modulation to B minor, the introductory passage ending at the double bar on a reiterated half-cadence in this key. The imitation between the tenor and alto parts, in bar 21, which is written on the chord of the augmented sixth, should be noted.

(d) This melody, though written with four crotchets to the bar, is virtually in $\frac{2}{4}$ time, each of its two-bar phrases being, therefore, equivalent in length to the normal four-bar phrase. Each part of the melody is, as usual, repeated, but on account of the slight modification at the end, the second double bar and repeat marks are omitted, and the repetition of Parts II and III is written out in full.

* “Life of Mozart,” Otto Jahn, translated by P. Townsend

† Whilst a shortened and modified repetition of it brings the work to a close.

‡ Bars 3 and 4 are by some considered to be in the key of F major.

(e) We have classified this little melody as in *ternary* form. At the same time we would point out to the student that although the impression given by the music *after the digression* seems very decidedly one of a *return to the commencement* of the melody, still, owing to one particular feature in it, the form is not so emphatically ternary as to preclude the possibility of others looking upon it as *binary*.

The melody, therefore, comes under the category of those little pieces which Mr. Macpherson styles as "hybrid" in form, the cause, however, of the indefiniteness, in this instance, differs somewhat from that in either of the previous examples with which we have already met in these sonatas,* and is of sufficient interest to merit closer examination.

As we have hitherto had occasion to remark, *the nature of the return* is the point of paramount importance to be observed when having to determine as between binary and ternary form.† In other words, *is the return, after the digression, made to the first, or to the second, phrase of Part I?*—in this instance, are bars 32-33 a repetition of 26-27, or of 28-29? In tabular form, the difference between these two theories, in this case, is clearly shown, thus:

- (i) If bars 32-33 are considered to be a reproduction of bars 26-27 (*the first phrase of Part I*) the form of the melody is *ternary*, and the latter part of the movement will be analysed as follows:

Bars 30-31—the digression = Part II.

Bars 32-33—the return = *the fore-phrase of Part III*.

Bars 34-35 = the after-phrase of Part III.

And bars 36-41 = the repetition of *Parts II and III*.

- (ii) If, on the other hand, bars 32-33 are considered to be a repetition of bars 28-29 (*the second phrase of Part I*), the form of the melody is *binary*, and the whole of the above portion of the movement will constitute *Part II*, thus:

Bars 30-31—the digression—form *the fore-phrase of Part II*.

Bars 32-33—the return—form *the after-phrase of Part II*.

Bars 34-35 form a *cadential repetition* of this after-phrase.

And the *whole of bars 36-41* = a repetition of *Part II*.

Now as, in this melody, the first half of each phrase in Part I is alike, even those who would look upon the form as binary must admit that the impression of the *return*, in bar 32, is, at least, as strongly one

* Compare with Sonata VI, Finale (a) : Sonata VIII, Finale (h) : and Sonata XI, first movement (b).

† See Sonata VIII, Finale, footnote || to (h), page 53.

of a return to the first phrase, as it is of a return to the second. In order, therefore, even to conjecture which of the two phrases Mozart is really repeating we must refer to their second halves, and here we find a certain element for doubt. For, whilst the first beat of bar 33 (in the first phrase of the return) is exactly similar to the corresponding point at the end of the *first phrase of Part I*—thus favouring the view of *ternary* form—the *melody of the actual cadence* which follows, corresponds to that at the end of the *second phrase of Part I*—a typical feature of the *binary* form. But there is this important difference, viz., that the cadence *now* is not a repetition of the *perfect cadence* found at the close of Part I, it is modified into an *interrupted cadence*. And following this, is a second phrase—the exact counterpart of the after-phrase in Part I (including the characteristic perfect cadence)—which can, therefore, consistently be looked upon as the after-phrase in Part III.

Summed up, the foregoing three factors,* considered in conjunction, go far to establish the ternary nature and characteristics inherent in the music.

(f) This little movement opens with a passage of nine bars in the key of A minor. The passage is immediately repeated in G minor, lengthened by two extra bars, which modulate, and lead into the second portion of the movement, commencing in the key of F major. Like the previous passage, this portion starts with two bars of bass accompaniment only. The first phrase of the succeeding melody appears in the major mode, and is repeated in the minor, and it is followed by several bars which modulate through D flat major, and E flat minor, to D flat minor, enharmonically changed, in bar 78, to C sharp minor. A long connecting passage follows, over a continuation of the already chromatically descending bass. This ends with a short cadenza (on the dominant seventh in B flat major), which leads into the succeeding movement—the Andantino—in the new key.

(g) This melody is in binary form for, in this instance, not only is

* These three factors are:

(i) The strong impression, after the digression, of a return to the *commencement* of the melody.

(ii) The modification of the cadence, in bar 33, i.e., its alteration from a perfect, into a *middle* cadence, thus converting it into a more usual ending for a *fore-phrase*; and

(iii) This phrase being followed by another, which is a complete and *unaltered* repetition of the after-phrase of Part I, and which therefore forms a perfectly normal after-phrase to Part III.

its shape distinctly binary,* but there is no doubt that the "return" is to the *second phrase* of Part I (see § e). Yet, because of the fact that here again the two phrases of Part I commence alike, though only to the extent of the initial four-note figure, there is a momentary feeling as if the return, after the slight digression with which Part II commences, were going to be to the *commencement* of the melody. Hence Percy Goetschius designates its form as "incipient three-part song-form."

The dominant pedal, over which the first phrase of Part II is written, should be noted, as also the interrupted cadence with its momentary suggestion of the relative minor key (bar 121), which replaces the expected final perfect cadence. The link, founded on previous figures in the movement, forms an ascending modulating sequence, passing from the key of B flat major, through C minor, to D minor. Bar 128 modulates to G minor, and leads to the next section of the Fantasia—the "Piu Allegro"—which commences in this key.

(h) This section may be looked upon as a connecting episode between the previous melody and the final section of the Fantasia. Like the introductory passage with which this series of small movements opens, this one is not only written in no special "form," but it is also essentially modulatory in character and, too, it is founded for a great part on one motive, in the present instance the groundwork of the bass in the opening bars, 129-130. It commences sequentially, the first six bars, in fact, forming a *real* sequence which modulates from G minor, through F minor, and E flat minor, to D flat major. Thence, touching the keys of B flat minor, and G flat major, and momentarily suggesting others, the passage at length reaches a definite cadence in the key of A flat major, in bar 142. In 145, it modulates to F minor, in 151, to G minor, and in 155, to C minor. The section ends on the dominant ninth in the last-named key, and thus leads to the final movement of the Fantasia.

It is interesting to note that until this return to C minor, the key of the tonic has not been heard since it was quitted at the very commencement of the Fantasia, i.e., after the first two bars of the opening Adagio.

(j) In this movement, the following details should be noted, viz., that

- (i) Bar 169 forms the chord of the Neapolitan sixth in C minor, and that it resolves, in the succeeding bar, on to the first inversion of the chromatic supertonic ninth;

* I.e., an eight-bar sentence (repeated) = Part I, responded to by a second eight-bar sentence (repeated) = Part II. The link at the end in no way modifies the binary "shape" of the movement. It is an addition *after* the form has been clearly established.

- (ii) In bars 174-176, the parts are inverted, and that they are re-inverted in the latter half of the last-named bar;
- (iii) In bars 173-174 (repeated in bars 176-177) the perfect cadence is approached through a passing modulation to the key of the subdominant minor.

In writing of a somewhat similar passage, Banister describes it as "a momentary modulation suggested to the key of the subdominant, which is, as it were, an extension of the idea of the plagal cadence, but is here *followed* by the *dominant* harmony as though for yet further confirmation of the original key in contradiction to the suggested modulation."

SONATA NO. XIV.

FIRST MOVEMENT.

(a) * "Without question this is the most important of all Mozart's pianoforte sonatas. Surpassing all the others by reason of the fire and passion which, to its last note, breathe through it, it foreshadows the pianoforte sonata, as it was destined to become in the hands of Beethoven."

† "From among the sonatas the three in A minor, C minor, and F, stand out with special prominence. In the first, as regards the writing, virtuosity asserts itself, and, in the third, contrapuntal skill; but in the second, the greatness of music makes us forget the means by which that greatness is achieved. The Sonatas in A minor and F are wonderful productions, yet they stand a little lower than the C minor. . . . The last movement is no mere Rondo, but one which stands in close relationship to the opening Allegro; they both have the same tragic spirit; both seem the outpouring of a soul battling with fate. The slow movement reveals Mozart's gift of melody and graceful ornamentation, yet beneath the latter runs a vein of earnestness; the theme of the middle section expresses subdued sadness. The affinity between this work and Beethoven's Sonata (Op. 10, No. 1) in the same key is very striking."

* Translated from the note to this sonata in Köchel's Catalogue.

† "The Pianoforte Sonata," J. S. Shedlock. Remarks on Sonatas Nos. 8, 14 and 15.

- (b) Two points of detail to be noticed in the first subject are, that
- (i) Bars 9-13² are written over a dominant pedal; and
 - (ii) The upper parts in bars 9⁴-11² are inverted in the following bars.

(c) The transition overlaps the first subject, and starts with a repetition of the opening motive of this subject, taken an octave higher, followed, in bars 21-22, by still another repetition of the same motive, taken in the bass alone and on the dominant chord in E flat major. A new melody in the latter key commences in the next bar, followed by a link which leads into yet another fresh melody—the second subject—in the same key.

Despite the fact that the first new melody (starting in 23) is in E flat—the key of the second subject*—we have marked the passage as a portion of the transition, and not as the commencement of the second subject because:

- (i) It does not appear again in the recapitulation, but is there replaced by a fresh melodious passage; and
- (ii) The nature of the bars (30⁴-35) which immediately follow, is characteristic of the close of a transition, and *these bars are reproduced in the recapitulation.*

That this view, which is supported by various authorities, is, however, open to a certain element of doubt is shown by Banister's remarks on the exposition in this movement. He says: "No. XIV has a first subject of eighteen bars, entirely in C minor, followed by a modulating passage of four bars derived from that subject, leading to the second subject in E flat, which is of considerable extent, if all in that key is to be considered as one subject, having, it may be said, three principal divisions and then the Codetta."

It is of interest to note that whilst Beethoven frequently makes use of the method of starting his transitions as if the first subject were about to recommence, instances of such treatment are comparatively rarely to be met with in the works of Haydn and Mozart. See, however, the first movement of Sonata VIII, in A minor.

In the first movement of Sonata XIII, where the transition also commences with the *opening motive* of the first subject, and the greater part of the continuation of the passage is worked on the same figure, *the first*

* In Sonata VIII, in A minor, Mozart has similarly chosen the key of the relative major for his second subject.

bar alone is in the key of the tonic, the music modulating immediately after to the key of the second subject. (Compare it with the passage now under discussion in the present movement.)

And, again, in the first movement of Sonata XV, where the transition is founded entirely on the opening motive of the first subject, the transition does not even start in the key of the tonic.

(d) Details to be noticed in this passage are:

- (i) The inversion of the parts, where the hands cross, in bars 38-39 and 42-43;
- (ii) The sequential repetition of the first phrase of the subject, bars 40-43; and
- (iii) The chord of the Italian sixth in F minor, which occurs both in bars 44 and 49.

(e) A very important feature to note is that this section and the second section of the second subject in the Finale of this sonata, are founded on the same motive. (Compare with bars 74, etc., in the latter movement.)

(f) This link forms an exceptional feature in these sonatas. Throughout the whole of the *quick* movements in this form, it is *the only instance* to be met with in which such a passage occurs at the end of the exposition.* It is founded on the first subject and, overlapping the last note of the second subject,† it modulates in the last bar, thus leading both back to the repetition of the exposition, and onwards, into the free fantasia.

Stewart Macpherson points out that, though such passages are to be met with frequently in the works of modern writers, with earlier composers, the exposition, in movements in sonata-form, almost invariably ended with a somewhat strongly marked perfect cadence in the secondary key.‡

(g) With the exception of four bars (79-82), which reproduce in the key of F minor a portion of the melody from the transition, the free fantasia is worked entirely on the opening motive of the first subject. The section starts with this figure on the chord of C major, quitted as the dominant of F minor. In bar 85, there is a modulation to G minor, the parts being inverted, and, in 89, to C minor. Banister marks the

* Short links are, however, also to be found in the *slow* movements of Sonatas V and XIII, both of which are written in sonata-form.

† It is quite a possible view to consider that the second subject ends on the first beat in bar 67, and that the remaining bars of the exposition form a codetta.

‡ "Form in Music," by Stewart Macpherson.

chord in bars 89-90, as that of the rarely-used second inversion of the diminished triad on the leading-note, here a derivative, or incomplete inversion, of dominant harmony. The doubled leading-note should be noted.

The harmony of these bars can also be considered as an inversion of the chord of the *dominant ninth*. The progression of the A flat—the ninth—which is heard on the third beat in both bars, is, each time, as much in keeping with its character as *ninth*, as it is if the note is looked upon merely as an unessential discord.

(h) The transition here, as in the original passage, overlaps the first subject, with the opening figure of which it commences. It is varied, however, by *imitational working* between the parts. The passage is shortened and modified, the melody in E flat, which occurs in the original transition (commencing bar 23) being omitted, and a few bars of entirely new matter, in the key of D flat major, inserted in its place. (See (c), par. ii.)

(j) The second subject, slightly modified, reappears in the key of the tonic, in the *minor mode*, however, instead of in its *tonic major* (see Sonata VIII, in A minor, first movement (j) and footnote), page 50.

(k) See Sonata II, first movement (l), page 9.

(l) The coda is founded on the first subject. It starts like the link, only with inversion of the parts. The opening few bars, during which the imitation between the treble and bass is continued, are sequential. (See Sonata V, second movement (k), par. ii, page 30.)

A very interesting point to notice in this movement is the great importance which Mozart gives to the bold opening motive of the first subject. With the exception of the second subject, each of the more important divisions throughout the movement commence with this figure and, too, the free fantasia is founded almost entirely on it.

SECOND MOVEMENT.

(a) In most analyses this movement is classified as in the older rondo form. Banister, however, first analyses it as in *episodical* form thus: Part I, bars 1-23; the episode, bars 24-40; Part III and Coda, 41-57; but he adds afterwards "perhaps it *may* be reckoned as having *two* (i.e., episodes), that which I have reckoned as the second part of the *first subject*, being considered as an *episode*." Percy Goetschius classifies it as in "fully developed five-part form," of which he considers it to be an example "unusually broad in design, approaching a certain grade of the higher forms." At the same time, he looks upon the form as being more nearly allied to that of the song-form with *two* trios, than to that of the ordinary rondo form. The latter, he remarks, is "more *compact*, more

coherent and continuous* and more highly developed. This manifests itself in the relation of the themes to each other which, despite external contrast, is more intimate than that between the principal and subordinate song (or Trio); further, in the transitional passages from one theme into the other (especially the re-transition or 'returning passage'); in the customary elaboration of the recurring principal theme; and in the almost indispensable Coda, which often assumes considerable importance, and an elaborate form and character."†

(b) As written, the principal subject is a sentence of seven bars in length, there being an elision of a bar (presumably the third) in the first half of the sentence. This is an instance, however, in which Mozart has evidently barred his movement incorrectly. If each bar, as it now appears, be divided into two, and the time thus changed from *four*, to *two*, crotchets in the bar, we shall find that the music is written as Mozart evidently intended it to be played.

As it is now written, the subject subdivides very unusually into *regular one-bar sections*, each section ending on a definite cadence, the cadence itself as regularly occurring in the second, and weaker, half of the bar. When written according to the other method, the sentence subdivides into two-bar sections, in each of which the cadence falls in a normal position, viz., in the second—usually the more strongly accented—of the two bars.

(c) In this melody, the sentence is prolonged by cadential repetitions from bar 13, to bar 16^l. The remainder of bar 16 forms a link on the dominant harmony in E flat, which leads to the second entry of the principal subject. The link starts on the fourth inversion of the dominant eleventh, in which, first the *major ninth* gives place to the *minor ninth*, and then, as is so frequently to be met with, both ninth and eleventh resolve, and the root position of the dominant seventh remains.

The chord on the fourth beat, in bar 12, should also be noted. According to the views of some theorists, this chord would be considered to be approached here as the chromatic chord I_{9b} , in C minor, through which key there is transient modulation, and to be quitted as II_{9b} , in the key of B flat major. Others, however, would not consider that there is even a passing modulation to C minor, in this bar. In this case, the fourth chord would, of course, be regarded as being both approached and quitted as the chord of II_{9b} , in the key of B flat major.‡

(d) This episode starts with a melody in A flat, the key of the sub-dominant, which modulates, and the first part ends on an inverted cadence

* Banister aptly speaks of the "*circular impulse*" of a Rondo.

† See "*Lessons in Music Form.*"

‡ See Sonata III, Finale, footnote * to (k), page 20.

in B flat major (bar 31). The second part commences in G flat major, with a repetition of the opening bars of the above melody, followed by a modulating sequential passage, which passes through the keys of A flat minor, B flat minor, to C minor, and closes with a half-cadence, C minor VI_{G.6}V. Two further bars modulate to the original key of E flat major, and lead into the third entry of the principal subject.

(e) The coda, founded upon the principal subject and the first episode, ends with a repetition of the concluding bars of the latter, transposed into the key of the tonic.

THIRD MOVEMENT.

(a) See first movement (a), par. ii.

This movement, like the Finale in Sonata IX, is in undoubted rondo-sonata-form. Like each of the previous Finales in rondo form in these sonatas, it also exhibits certain unusual features.*

(b) The principal subject is unusually long and varied. It consists of two sections, each ending with a perfect cadence in the tonic. As the second of these sections itself contains two distinct musical ideas (commencing respectively in bars 16 and 26), Banister describes the subject as "threefold."

(c) There is no passage of transition; a single chord on the dominant seventh in E flat major, serves as a connecting link, and leads into this key, in which the second subject appears.

(d) The point of paramount importance to notice in this subject is that its second section is founded on the same figure as the corresponding section of the second subject in the first movement of this sonata (compare with first movement, bars 59-60, etc.).

Both first and second sections of the subject are prolonged by cadential repetitions. In the first section this lengthening takes place at the end of a middle phrase, in the second section, at the very end, after the repetition of the sentence.† The tonic pedal on which the subject commences should be noted, as also the chord progressions in E flat major:

(i) $\sharp iv^{\circ}b$, $\flat VI_{G.6}V$ (bars 56-58),
 (II_{7c})
 and (ii) $\sharp iv^{\circ}b$, I° , V_{13} , V_7 (bars 72-73).
 (II_{b9b})

* Of this Rondo, Banister writes: "There is nothing in it of the disjointedness which sometimes marks a *Rondo*, although there are many rests and pauses, which are of great power."

† Alternatively the second subject may be considered to end in bar 90, the link commencing in bar 91.

(e) These few bars modulate from E flat major to C minor, and form a connecting passage leading into the second entry of the principal subject.

(f) At this entry, on the repetition of the second section, the last phrase of the principal subject is omitted. In its place, we hear the immediately preceding figure reproduced on the chord of the diminished seventh in F minor, in which key the following episode commences.

(g) This episode is notably short.

The episode occurring at this point of a sonata-rondo is usually of some length, on which account it is often known as the *long episode*. This one consists solely of a short passage, taken first in the key of F minor, modulating to G minor, and then repeated in G minor, modulating to C minor (the tonic), and thus leading to Part III, the recapitulation, of the movement.

(h) It is of interest to note that at this point the construction of the movement resembles that of a movement in sonata form, in which the recapitulation of the second subject is taken irregularly before that of the first subject (compare with Sonata IX, first movement. See also Finale, in Sonata VII).

Both sections of the subject are somewhat lengthened, the second being also much modified towards the close. Instead of terminating for a second time on a perfect cadence in the tonic, the sentence, on being repeated, merges halfway through into a passage based on figures from the principal subject, into the recapitulation of which subject it directly leads.

In some analyses of this movement, the recapitulation of the second subject is marked as definitely terminating on the perfect cadence in bar 205, the "connecting" passage being considered to commence immediately afterwards with the repetition of the opening bars of the second section.

(j) The first section of the principal subject reappears considerably lengthened, whilst the termination of the second section is modified in similar manner to that at the previous entry. The greater part of the lengthening above mentioned, is produced by "augmentation" at the end of each little phrase in the passage marked "a piacere," which is based on figures from the previously heard opening bars of the principal subject. The constant pauses, in combination with the *ad libitum* variations of *tempo*, which the above words indicate, convert the passage into what Banister describes as "somewhat of the nature of a recitative."

The passing modulation to the key of the subdominant minor (bars 234, etc.), and the chromatic supertonic triad and discords (bars 242-245) should be noted.

(k) The first portion of the episode, modified so as to end with a perfect cadence in C minor (the tonic), is here interpolated between the close of the principal subject and the commencement of the coda.

(l) The coda is founded on the second subject. Bar 298 forms the chord of the Neapolitan sixth in C minor.

Ridley Prentice marks the coda as commencing in bar 262.

(a)* SONATA No. XV†, IN F MAJOR.

First two movements (K. 533), (1788). Finale (K. 494), (1786).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-32 ¹	(g) Bars 102 ⁴ -145 ²	(h) First Subject in Tonic (first 8 bars only).	145 ⁴ -153 ²
(c) Bridge-passage or Transition.	32 ⁴ -41 ¹		(j) Bridge-passage or Transition (lengthened).	153 ⁴ -168 ¹
Second Subject in C major (Dominant).	41 ³ -89 ¹		Second Subject in Tonic.	168 ³ -226 ¹
(d) { § 1. 41 ³ -66 ¹ . }			(k) { First §. 168 ³ -193 ¹ . }	
(e) { § 2. 66 ² -89 ¹ . }			{ Second §. 193 ² -226 ¹ . }	
			{ (greatly lengthened). }	
(f) Codetta.	89-102		(l) Codetta in Tonic.	226-239
Double bar and repeat.			(m) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE," IN B FLAT MAJOR (KEY OF THE SUBDOMINANT).

(a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-18	(f) Bars 47-72.	(g) First Subject in Tonic (incomplete).	73-86
(c) Transition.	19-22		Transition.	87-90
Second Subject in F major (Dominant).	23-46		(h) Second Subject in Tonic.	91-114 ¹
(d) { § 1. 23-33 ¹ . }			{ § 1. 91-101 ¹ . }	
(e) { § 2. 33 ³ -46. }			{ § 2. 101 ³ -114 ¹ . }	
Double bar and repeat.			(j) Coda.	114-122
			Double bar and repeat.	

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† See Sonata XIV, first movement (a), paragraph ii, page 105.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"RONDO" ALLEGRETTO, IN F MAJOR. (a) OLDER RONDO FORM.

								Bars.
(b)	<i>Principal Subject</i> (first entry). <i>Ternary Form</i>							1-50
	{ Part i, Melody in F major 1-12 }							
	{ Part ii, Founded on figures in first melody 13-38 }							
	{ Part iii, Repetition of Part i, slightly varied 39-50 }							
(c)	<i>Episode I</i>							51-82
	{ First section, Melody in D minor 51-67 ¹ }							
	{ Link 67 }							
	{ Second section, Melody in B flat major 68-79 ³ }							
	{ Modulating and ending on a half-cadence in F minor. }							
	{ Link, leading to 79-82 }							
	<i>Principal Subject</i> (second entry), first twelve bars only							83-94
(d)	<i>Episode II</i> , " <i>Minore</i> ," in F minor (Tonic minor) <i>Ternary Form</i>							95-116
	{ Part i in F minor and A flat major 95-102 }							
	{ Double bar and repeat. }							
	{ Part ii, Passage modulating and ending on half-cadence in F minor 103-108 }							
	{ Part iii, Repetition of Part i in the key of F minor 109-116 }							
	{ Double bar and repeat. }							
	*Link (<i>Maggiore</i>) leading to							116a-119
	<i>Principal Subject</i> (third entry), partial reappearance only							120-151
	{ (a) Repetition of Part i, varied slightly 120-131 ³ }							
	{ Link of five notes 131 ³⁻⁴ }							
(e)	{ (b) Repetition of portion of Part ii (bars 19-30) 132-151 }							
	{ transposed into the key of the Tonic, and merging into a connecting passage leading to the }							
(f)	<i>Coda</i>							152-187

FIRST MOVEMENT.

(a) It is rather an interesting fact that Mozart wrote the Finale of this sonata about eighteen months before the first two movements. The latter were composed as an independent work, and with no idea of their being thus incorporated with the earlier written movement. The Rondo was written in 1786, and was one of various short pianoforte pieces composed for particular occasions and persons during Mozart's Vienna period. Otto Jahn remarks that "it has been arbitrarily but not altogether unsuitably combined into one sonata with two other movements, composed on January 8, 1788."

These movements are not included amongst the *sonatas*, in Köchel's Catalogue, but are entered simply as "*Allegro and Andante für Klavier*," No. 533, whilst the Rondo is entered as "*Rondo für Klavier*," No. 485.

(b) This subject is of somewhat unusual length for Mozart and, with one exception (*viz.*, in the Finale of Sonata XII, where the first subject is

extended to thirty-five bars) is the longest one to be met with in movements in this form throughout his pianoforte sonatas. The length is caused by constant repetitions wherein inversion of the parts is a prominent feature. The construction of the subject, and its variety of treatment, should be carefully studied. Points to be noted are:

The tonic pedal, bars 4-8; the transference of the melody to the bass in bar 8, and the consequent inversion of the parts when the accompaniment enters in bar 12; the tonal sequence (bars 16-17) which forms a new continuation to the phrase which starts in 13 (compare with bars 5-8), but which makes a fresh start in 15, with the parts re-inverted; and the interrupted cadence, bars 21-22, which leads to a cadential repetition of the preceding passage. This repetition commences with the parts again inverted, and culminates in the very interesting imitational passage founded on the opening motive, bars 27-32, with which the subject closes.

(c) The transition is founded entirely on the opening bars of the first subject. Although this subject ends on the first beat of bar 32, and the transition does not commence till the fourth beat, the imitational passage, which starts in bar 27, continues unbroken till bar 37, the bass taking up the imitational figures during the break. The remainder of the transition is worked on a portion—four notes only—of the opening motive of the first subject, the passage ending on a half close in *C minor*: VI_{It.6} V.* Thus we meet here with another instance in which the key of the second subject is approached through that of its tonic minor.† Bar 39¹ forms the first inversion of the chromatic supertonic ninth in *C minor*.

Richter concurs with the view that the first subject continues to bar 32 (see the accompanying Thematic Scheme). On the other hand, Dr. Fisher considers that the first subject ends, and the transition commences, in *bar 8*. Had there been a full close in bar 16, at the end of the repetition of the opening melody, he would have looked upon these bars as a part of the first subject. As it is, however, he considers that the whole passage, from bar 8⁴ to bar 41, must be regarded as the *bridge passage*. He does not consider that the cadence, in bar 32 (though he marks it as the end of the second sentence) causes any break in the passage.

In cases such as this, where it is possible that more than one opinion may be held, a comparison between the corresponding portions of the exposition and the recapitulation is very often a guide in helping to a decision. In this instance, how-

* Richter calls this cadence a half-cadence in *G major*, and that at the end of the second transition (bars 167-168) a half-cadence in *C major*.

† See first movements, Sonatas VIII and XII.

ever, the first portion of the exposition is so curtailed on its repetition in the recapitulation—i.e., from forty-one bars in length to twenty-three—that such comparison throws no light upon the point in question.

(d) The first of the two sections into which the second subject divides, is worked entirely on its own first phrase (bars 41³-45²). The responsive phrase commences a tone higher, in the key of D minor, with the same opening motive, accompanied in the bass by a figure of which rather prominent use is made during the movement. For not only is the figure itself variously worked both above and below the subject, but the *principal motive of the second § of this subject* is also founded upon it.

After closing with a perfect cadence in its original key of C major, the foregoing sentence is repeated varied, commencing with the melody transferred to the bass. This is answered, in the treble, a half-bar later by imitation at the octave, whilst, in the second phrase, the triplet figures in the bass of bar 54, are answered in contrary motion in the treble of 55. The remainder of the section consists principally of variations on the same motive, taken alternately in the treble and bass. It ends on an inverted cadence in G major. The bass, in bars 57⁴-59¹, should be compared with that in bars 45⁴-47¹, and its *inverse movement* noted.

(e) The second section commences with a new phrase* announced in the bass alone, ending, bar 70¹, on the note G, which note is prolonged, and forms a pedal. Over this pedal the previous phrase, transferred to the treble, is repeated and much lengthened, and with imitation between the upper parts. It starts in bar 73, in which the tenor is a free imitation, by *inverse movement*, of the treble in 72, and then continues for two further bars in *close imitation* of the same voice, at the interval of a fourth below. The phrase ends, bar 78¹, on a perfect cadence in D minor. Bars 78-82¹, modulating back to the key of C major, give the impression of being a cadential repetition—though a very modified one—of the latter part of the preceding passage, which is further prolonged through the use of the *interrupted cadence* (bars 81-82). The latter leads to still further cadential extensions which continue to bar 89¹, where the second subject finally closes on a perfect cadence in C major.

The alteration from the chromatic supertonic harmony, in bars 82 and 84, to that of the chord of the German sixth, in 86, with the corresponding and effective modification of the scale passage, should be carefully noted. Also the unusual method of writing a dot, in the place of a tied note, on the first beat of the bar, in the syncopated passage, bars 74-75.

* The opening figure is, however, founded on that in the bass, bars 45⁴-47¹.

In his book, "Die Grundzüge der Musikalischen Formen," Richter analyses the movement, not only as regards its "form," but with special reference to its subdivision into sentences and phrases. We have already drawn attention to two details of *key* in which our views do not concur, and we shall now discuss the question as to the phrasing of a passage upon which again our views differ.

In the second section of the second subject we have marked the perfect cadence in D minor, bars 77-78, as forming the dividing point between two phrases. Richter, however, considers that the second phrase ends earlier, viz., *in and with bar 75*, and that the third extends from *bar 76 to bar 81*. Whether he looks upon the phrase as closing with the end of bar 75, as his text would seem to imply, and as is actually marked on his accompanying excerpt from the music, or whether he considers it to take place on the first beat of the following bar, we are equally unable to follow the reasoning of his analysis. We have marked bar 78 as the close of the second phrase for the twofold reason, viz., that (i) there is a definite perfect cadence at that point, and (ii) this cadence is immediately followed by what (as above mentioned) gives an undoubted impression of forming a cadential repetition—free and extended though it be—of the latter part of the preceding passage. If, however, the phrase is considered to close instead with the end of bar 75, we shall find, on the one hand, that the division between the phrases takes place *between* the last two notes of the imitational passage, the bass, at this point, taking up the imitation. And, on the other hand, by marking the new phrase, in this instance, as commencing on the strong accent, *an instance in which there is no question of overlapping of the phrases*, it is being considered to *start* on a chord whose bass note is the final note of the preceding passage of imitation.

And even if we consider that the phrase continues the one beat further and ends on the accent, in bar 76, thus obviating the above objections, we still do not feel we have reached its close. For the whole of bar 76 is written on the second inversion of the chord of D minor, used cadentially, and leaves the ear waiting for the following perfect cadence in this key, of which this bar forms the antepenultimate chord.

(f) The triplet figures in the codetta are derived from the first section of the second subject. The whole of the passage (bars 89-102) is usually looked upon as forming the codetta. Dr. Fisher, however, considers that bars 89-95 form a third section of the second subject, and that the codetta only commences in bar 95. For the reasons given below we prefer the former analysis:

(i) On account of the shake in bar 88. For, as we mentioned in an earlier sonata,* a shake is so often incidental to the final cadence of the second subject, that the appearance of that ornament at a *possible point* is frequently looked upon as the determining factor in cases which might otherwise be doubtful.

(ii) A comparison between the passage which precedes bar 95, and that which follows, shows that bars 96²-97¹ and 98²-99¹ are but repetitions of 91²-92¹ and 94²-95¹. *In all four instances, not only the succession of the chords, but the bass also, is alike*, and, in the treble, the only difference is in the *inverse movement* of the individual broken chords.

It seems to us, therefore, the simpler and more consistent analysis to look upon bars 89-102 as forming *one passage*, consisting entirely of cadential repetitions, and that the division in bar 95 is of a somewhat arbitrary character.

(g) The free fantasia is worked on figures drawn from both subjects, and from the codetta. It commences in the key of C minor with the opening motive of the first subject in combination with triplet figures taken both from the codetta and the second subject. The first sentence comes to a close in the key of G minor, and is then immediately repeated, *inverted and overlapping*, and modulating, ending this time on a half-cadence in D minor.

In the latter key, in bar 125, an interesting passage commences, worked on the opening motive of the second subject, accompanied by an imitation of the figure which, in the exposition, is not announced until the *second phrase* of this subject. This figure is worked above and below the motive, the parts being alternately inverted and re-inverted at each succeeding repetition. And, as each of these repetitions occurs respectively in the keys of D minor, G minor, C major and F major, the whole passage forms a modulating sequence. Following on this, the motive is taken in both parts together, the bass imitating the treble at a half-bar's distance, first at the interval of the fifth below (in the key of B flat major) and afterwards, modulating to the key of F major, at the interval of the octave. In bar 137, the motive is taken in both parts simultaneously, by contrary motion.

The section ends with a reproduction of the final bars of the codetta, taken on the dominant seventh of F major.

(h) Only the first eight bars of the first subject are heard in the recapitulation.

* No. 8, in A minor, second movement (e), page 50.

(j) The transition, starting with the opening motive of the first subject, taken in the bass instead of, as originally, in the treble, reappears lengthened by the interpolation of a freely modulating sequential passage. This is worked on the *second four-quaver figure* from the above motive.

The keys passed through during the transition are: F major, D flat major, B flat minor, F minor, D flat major, B flat minor, A flat major and F minor, in the last of which keys the passage ends on a half-cadence: VI_{It.6}, V.*

In bar 160, the four-quaver figure is transferred from the bass to the treble where, in 164, it reverts from *the second*, to *the opening four-quaver figure* of the same motive. From this point to the end of the transition is an exact transposition of the corresponding portion of the original passage into the key of F minor.

(k) The second section of the second subject reappears much modified and lengthened. The first alteration occurs in bars 200-201, where the opening sentence comes to a full close after eight bars. Particular attention should be given to the most interesting passage which immediately follows. Here, the opening bars of the first subject and of the second section of the second subject, are taken simultaneously, the latter forming a counter-subject to the former.

Of the bass-part of this passage Banister remarks that it "makes an admirable *counter-subject*, there is no effort to fit it in, as is so often the case in second-rate works: no necessity for explanatory justification." And, of various passages of imitation in the movement, he goes on to remark: "In all these cases observe that the imitation overlaps the part imitated; which, indeed, is of the very essence of vivid imitation.

. . . In these quoted passages, antecedent and consequent are brought together contrapuntally, after the manner of a *stretto*."

(l) This passage is a transposition of the original codetta into the key of the tonic.

(m) See Sonata II, first movement (l), page 9.

SECOND MOVEMENT.

(a) See Sonata I, second movement (a) and (f), page 4.

(b) More than one view is held with regard to the construction of the exposition in this movement. The analysis given in the accompanying Thematic Scheme is in accordance with Dr. Hadow's view. Others, how-

* See footnote * to (c).

ever, consider that the first subject ends in bar 14, the transition, in bar 33, and that the second subject, consisting of one section only (the passage which we have marked as *the second section*) begins only in bar 33, and lasts until the double bar.

The view that the first subject ends on the inverted cadence in bar 14, seems to us unsatisfactory, as the cadence at that point sounds very inconclusive. It may be added also, that Dr. Hadow looks upon the first subject as a ten-bar theme* ending first, on the cadence in the dominant key, and then "repeated bar for bar till it comes to the cadence where it breaks off into four bars of transitional episode."

It is interesting to note that, according to either of these two analyses, the *recapitulation* of the *first subject* ends at exactly the same point, viz., at the repetition of the cadence (which here reappears with inversion of the parts) to which we referred above as sounding inconclusive. This, according to Dr. Hadow's view, is, of course, only a *partial re-entry* of the subject. Whilst feeling quite clear as to the fact that the first subject does not end in bar 14, that being the middle of a sentence, Dr. Hadow adds that it is a "disputable point" and he does not think "any solution would altogether escape criticism." He continues: "To make it the end of a paragraph depends on the belief that the first subject must always end on a full close in the tonic, which, with Mozart, is not the case," and he quotes the first movement of Sonata XVI, where the dominant close, though delayed, is deliberately repeated in the recapitulation.†

(c) The short transition is sequential in character. Modulating through G minor, it ends on a half-cadence in F major.

(d) The first section of the second subject is founded on the first subject. It starts with the opening motive taken in the bass, accompanied by a new counter-subject in the treble. Note the series of chromatic chords, bars 28-30, viz., F major, I_{b_9c} (with false notation $F\sharp = Gb$) resolving enharmonically on to $bvii^o$, followed by $\sharp iv^o_{b_7d}$. The last
(II_{b_9e})

chord resolves on to the first inversion of the chord of F major (the tonic chord of the passage).

(e) The second section of this subject consists of a new theme, which starts over a tonic pedal.‡ The sentence is prolonged by cadential repeti-

* The second phrase of this theme is lengthened from four, to six, bars by the free sequential imitation of bars 43-62, in bars 63-82.

† See Sonata XVI, first movement, a and b, page 126.

‡ Note that this pedal commences with the last chord of the previous section.

tions in both phrases, and incidentally touches the keys of F minor and A flat major. The chords of the Neapolitan sixth, in bar 40, and of F major II₉^b, bar 44, should be noted.

(f) From bar 47 to bar 59, this section is worked on the opening motive of the first subject accompanied by passages of semiquaver figures founded on those in the second section of the second subject.

It commences with the motive taken in the bass, in similar manner to the opening bars of the second subject. In bar 51, the parts are inverted, and re-inverted and again inverted in bars 55, and 57, respectively. The passage starts in the key of F major, which, however, is immediately quitted, and it modulates through D minor, B flat major, G minor, C minor, D minor and G minor, and ends on an inverted cadence in A major. The last chord of this cadence is, however, quitted as the dominant of D minor, in which key the second portion of the free fantasia commences.*

This is a very interesting passage of sequential character worked on the opening motive of the *second phrase* of the first subject, with free imitation between the parts. It starts in D minor and, modulating freely, touches the keys of G minor, B flat major (dominant seventh only), C minor, E flat major (dominant seventh only), F major (dominant seventh only), and G minor, ending on the dominant seventh of B flat major, to lead into the recapitulation in that key.

(g) There are two special features to be noted in bars 82³-86, which form the last phrase of the curtailed re-entry of the first subject (see b).

(i) They are an inversion of the original phrase (bars 10³-14²) with which they should be compared; and

(ii) They are another instance in which both subjects *are brought together* in the recapitulation, the accompaniment of triplets of semiquavers (bar 84) being derived from figures in the second section of the *second subject*.*

(h) The opening bars of this subject reappear inverted.

(j) The short coda consists of a series of cadential repetitions. It commences with a three-bar phrase ending on an interrupted cadence. The following phrase, which is the final one of the movement, is also a three-bar phrase lengthened to five by cadential repetitions. The enhanced effect of the interrupted cadence, bars 116-117, owing to the transient modulation to G minor, and the momentary suggestions of the keys of E flat major, and C minor (117-118) should be noted.

* See Sonata III, third movement, footnote, page 20.

† See the recapitulation of the *second subject* in the first movement of this sonata (k).

THIRD MOVEMENT.

(a) As in the case of most of the previous Rondos with which we have already met in these sonatas, this movement can be viewed from the two standpoints mentioned in the earlier Rondos, viz., from that of the older, and from that of the newer—the Rondo-Sonata, type. And even where opinions agree as to the *type* of form, we find occasional differences as to the analysis of certain portions, and details, of the movement.

The view which seems to be the most generally accepted is that the movement is in the older Rondo form, and that the principal subject lasts for the first fifty bars. According to this view, therefore, the subject is in regular ternary form. Owing probably, however, to its great length, and, in the case of its third entry, also to the fact that the fine coda is principally founded on it, there is only a partial reappearance of the principal subject at each of its subsequent entries (see Thematic Scheme).

A second view, whilst agreeing with the previous one as to the movement being in the older Rondo form, differs from it as to the length of the principal subject, which it considers as ending in bar 12. According to this view, bars 13-38, which, in the above analysis, are marked as Part ii of the principal subject, form a first *episode*, and bars 39-50 a *complete second entry of the principal subject*.

Still another opinion so far agrees with the latter of the above, as to consider that the principal subject is only twelve bars long, and that bars 39-50 form a second complete entry of it, but, according to this view, the movement is in the *Rondo-Sonata form*, the first fifty bars forming the exposition thus: first subject to bar 12; bridge-passage to 22; second subject to 34; bridge-passage to 38; second entry of first subject to 50.

(b) The opening twelve-bar sentence (analysed on the accompanying Thematic Scheme as forming *Part i only* of the principal subject) divides into two six-bar phrases. The first ends with momentary modulation to the key of the dominant,* the second with a full close in the tonic. Part ii opens in the key of the dominant with a melody founded on that in Part i. This section contains four phrases (the fourth being a cadential repetition of the third) followed by a codetta of four bars, after which a short link leads into the repetition of Part i = Part iii.

(c) The first episode, though it is not written in what is generally

* See Sonata III, third movement, footnote * to (k), page 20.

understood by the term *binary* form, divides into two distinct sections. It opens with a vigorous phrase in D minor, which is in great contrast to the character of the principal subject. Bars 51-52 are repeated sequentially in 53-54. The responsive phrase, however, returns to the more quiet figures of the principal subject, on which it is founded. It ends on a half-cadence, D minor $VI_{G.6} V$, after which the whole of the preceding eight bars are repeated, closing, the second time, on a full cadence in the same key.

It should be noted that the series of turns heard during the final cadence, forms a melodic sequence, modulating to B flat major, in which key the second portion of the episode commences.

This section contains another fresh melody which—to quote a remark of Banister's—forms a “quiet appendix” to the episode. It passes incidentally through the key of G minor, and ends on a half-cadence $VI_{G.6} V$, in F minor. A short link follows leading to the second entry of the principal subject, of which, as mentioned above, only a portion, i.e., Part i is here heard.

(d) This episode is in a new key and is a perfectly regular example of simple ternary form.*

The first phrase of Part i forms a descending sequence, in which the upper parts are written in double counterpoint, and the alto imitates the treble at the interval of a fifth below. The responsive phrase modulates to the relative major, closing on a perfect cadence in this key. Part ii commences with some slight development of the opening motive, treated sequentially in the keys of B flat minor and A flat major, after which Part i is repeated—forming Part iii—with the first phrase inverted, and the second modified, so as to end with a full cadence in F minor. Note that by the inversion of the above phrase the imitation now takes place between the alto and bass, and that the interval between the imitating voices is therefore also inverted, and becomes that of a *fourth above*. A short link in the major mode leads to the third entry of the principal subject.

(e) This passage was heard originally near the commencement of the movement in the key of the dominant, and it is *its recurrence at this particular point in the key of the tonic*—a feature characteristic of the Sonata-Rondo—which inclines some theorists to analyse the movement on the basis that it is an *irregular* example of the newer type.† Viewed, how-

* See Sonata IV, second movement (c), page 24.

† Irregular, because it contains two episodes in place of one, and also an extra entry of the principal subject between the exposition and the recapitulation.

ever, from the standpoint of the older Rondo form, with a principal subject of fifty bars, the construction of the movement shows itself as quite *regular*. And, moreover, by this means we are enabled far more easily to obtain not only a grasp of the movement as a whole, but of the details and arrangement of its contents.

For these reasons, therefore, an analysis of it on these lines appeals to us as the better, because assuredly it is the clearer, and simpler of the two methods.

Note the chords of F major II_{7c} (bar 143), and \flat VI_{G.6} (bar 151).

(f) The Coda commences with a fine passage extending over several bars, worked contrapuntally on the opening motive of the principal subject. In this passage, the motive, *freely imitated*, is taken successively in each of the voices. After the repetition of a few bars from the second portion of the principal subject (bars 30, etc.), transposed into the key of the tonic, the movement closes with yet another recurrence of its opening bars, being this time a shortened version, to which a new accompaniment in counterpoint is added.

Dr. Fisher does not consider the Coda to commence till bar 170. He takes the view that the movement is in *Sonata-Rondo* form, and that the passage, bars 136-170,* form a much extended recapitulation of the second subject.

* Owing to the difference of method in his analysis, in numbering the bar containing the second ending to Episode II, these bars are numbered respectively 137 and 171.

SONATA No. XVI, IN C MAJOR (K. 545), (1788).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN C MAJOR. SONATA FORM.

(a)*	EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
	First Subject in Tonic.	1-4	(e) Bars 29-41.	(f) First Subject in F major (Subdominant).	42-45
	Transition.	5-13		(g) Transition.	46-58
(c)	Second Subject in G major (Dominant).	14-26 ¹		(h) Second Subject in Tonic.	59-71 ¹
(d)	Codetta.	26 ² -28		Codetta.	71 ² -73
	Double bar and repeat.			(j) Double bar and repeat.	

ALTERNATIVE SCHEME.

(b)		Bars.			Bars.
	First Subject.	1-12	Bars 29-41.	First Subject in F major (Subdominant), modulating to Tonic.	42-57
	No Transition, 1-bar Prelude.	13		No Transition, 1-bar Prelude.	58
	Second Subject.	14-26 ¹		Second Subject.	59-71 ¹
	Codetta.	26 ² -28		Codetta.	71 ² -73
	Double bar and repeat.			Double bar and repeat.	

SECOND MOVEMENT—(a) "ANDANTE," IN G MAJOR. (b) KEY OF THE DOMINANT.

(b) EPISODICAL FORM.

(c)	PART I.	Bars.	PART II.	Bars.	PART III.	Bars.
Part i:			(d) Episode.		(e) Repetition of first sentence of PART I.	
A	Sixteen-bar Sentence in Tonic.	1-16				
(i)	8 bars ending on half-cadence 1-8.		Eight-bar Sentence in G minor and B flat major.	33-40		49-64 ¹
(ii)	Variation of the above 8 bars, ending on full cadence 9-16.		Eight-bar Sentence in C minor and G minor.	41-48	(f) Coda.	64-1-74
	Double bar and repeat.					
B or BA ²	Eight-bar Sentence in D major (Dominant).	17-24				
?	Repetition of second 8 bars of Part i, in Tonic.	25-32				
	Double bar and repeat.					

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

THIRD MOVEMENT—(a) RONDO,* "ALLEGRETTO GRAZIOSO," IN C MAJOR.

								Bars.
(b)	<i>Principal Subject</i> (first entry)	...	...	...	...	...	...	To 81
	Eight-bar sentence in Tonic.							
	<i>Double bar and repeat.</i>							
(c)	<i>Episode I</i> , in G major (Dominant)	...	...	...	...	...	...	82—161
	Link	...	...	...	...	...	...	162—201
	<i>Principal Subject</i> (second entry)	...	...	...	...	...	...	202—281
(d)	<i>Episode II</i> , in A minor (Relative minor)	...	...	...	...	...	...	282—481
	Link	...	...	...	...	...	...	482—51
	<i>Principal Subject</i> (third entry)	...	...	...	...	...	...	522—601
(e)	<i>Coda</i>	...	...	...	...	...	...	602—73

* This Rondo, transposed into the key of F major, has been incorporated as Finale into a two-movement sonata in the above key (see Sonata XIX).

FIRST MOVEMENT.

(a and b) It is interesting to take notice of the variety of ways in which the exposition of this little movement is capable of being analysed. We have met with several full analyses of the whole movement. This is probably due to the fact that it is so frequently quoted by writers, as an example with respect to various points on musical form—more frequently, it would seem, than either of the other pianoforte sonatas by Mozart.

The first point on which opinions differ is as to the length of the first subject, which is variously considered to be four, eight, and twelve bars long. Several writers agree in regarding it as ending in bar 4, and several more, as ending in bar 12, but so far we have met with one writer only who marks the close in bar 8.†

In the first movement of Sonata I (to which the student should refer) we have drawn attention to the fact that there is a difference of opinion as to (i) whether the first subject *must be at least eight bars in length*; and (ii) whether, in his movements in sonata form, Mozart *invariably* intended that some of the bars should form *a separate and distinct passage of transition*. It should be noted that in Ridley Prentice's analysis referred to above (and given in detail in the footnote) we find marked both the first subject of eight bars' length, and the separate passage of transition.

† Ridley Prentice analyses the exposition thus:

Bars 1-8, first subject; bars 8-12, introduction to second subject; bars 13-26, second subject in G (dominant); and bars 26-28, coda. He remarks: "*The first subject contains two distinct four-bar sentences, the latter of which develops into the introduction to second subject; 13 is an extra bar, the second subject containing afterwards two two-bar and two four-bar sections.*"

On the other hand, however, bars 5-9³ form an unbroken sequence, and the impression of "uninterruptedness" produced *by the continuation of the sequence through bar eight to bar nine* is, to us, stronger than any *cadential feeling* produced by the particular form of the progression of dominant to tonic harmony, bars 7-8. With reference to the other two views, viz., as to whether there is, or is not, a separate passage of transition in this movement—the first subject accordingly ending either in bar four, or bar twelve—we can but draw the student's attention to the fact that these two differing opinions exist.

Another interesting point at issue upon which we must touch before leaving this portion of the exposition, is as to whether bar thirteen is (a) the last bar of the transition; or (b) the initial bar of the second subject; or (c) to be considered apart as a *bar to itself*, forming what Goodrich terms, a "prelude of one measure" to the second subject.*

Probably the last named view is the one most generally held.

For, of the various writers who consider that there is *no specific passage of transition in this movement*, several, also, do not look upon bar thirteen as belonging to the second subject. Banister, for instance, remarks that the first subject ends on the half-close in the tonic, in bar twelve, and adds: "Then, however, most dexterously, bar thirteen implies the dominant to the new key, and the *second subject enters at bar fourteen.*"

Hadow's remarks on this passage are of special interest, for he is describing the methods adopted by the eighteenth century composers in approaching the second subject as compared with the method adopted by Beethoven, and then draws attention to this passage as being "a curious compromise between the two." The former, he writes, "often bring their transitions to a close in the new key and start the second subject on the same chord on which the episode has just ended. With Beethoven, it is the almost universal practice that the transition should end in some key other than that of the second subject,† so that the entry of the subject gives us all the pleasure of a fresh modulation." Of analyses, in which bar thirteen is marked as the initial bar of the second subject, we have so far met with three instances, viz., in that by Ridley Prentice, and in those to be found in the "Academic Series of Classical Music for the Pianoforte" (Messrs. G. A. Holmes and F. J. Karn) and the Cotta edition of Mozart's sonatas.

* "Complete Musical Analysis," by A. J. Goodrich.

† "Or, at least, on some chord other than the tonic chord of the second subject." "Sonata Form," by W. H. Hadow.

(c) The remark made in an earlier sonata that it is unusual for a second subject to consist of one section only, does not, of course, refer to movements of a short, simple description such as this.

Note that bars 18-21 form a descending tonal sequence.

(d) These bars are usually considered to form a codetta. However, in one analysis of the movement with which we have met, the second subject is marked as continuing to the double bar. (See § f, in the first movement of the previous sonata.)

(e) The short free fantasia is worked on the figures from the codetta, alternating with ascending and descending scale passages founded on those heard in the transition. It starts with a repetition of the codetta figures, here transposed from G major to G minor and, after modulating through the keys of D minor, A minor, C major and again A minor, ends on the dominant seventh in F major, *the key of the subdominant*, in which very unusual key the recapitulation of the first subject takes place.

(f) The re-introduction of the first subject in the above unusual key renders this sonata specially notable, as few examples of the device are to be met with.

The origin of this device is attributed to the desire that the relationship between the keys of the two subjects in the recapitulation, should correspond to the relationship existing between their original keys in the exposition. (In both parts the key of the second subject is a fifth higher than that of the first subject.)

In the "Academic Series of Classical Music,"* it is explained as "a survival of an old custom in the earlier sonatas, of transposing *both* subjects as in ancient binary form."

(g) The transition reappears lengthened, the whole of the first phrase being repeated, with the parts inverted, and this time modulating to C major (the tonic).

In the analysis of this movement, as given in (b) on the Thematic Scheme, the whole of the above passage (with the exception of the last bar) forms a portion of the first subject. According to the latter analysis, therefore, in the recapitulation, it is the first subject itself which, half-way through, modulates from the unusual key of the subdominant to the usual one of the tonic.

(h) The second subject reappears in the key of the tonic.

(j) See Sonata II, first movement (1), page 9.

* Referred to in § (a and b).

SECOND MOVEMENT.

(a) In Sonata XIV we called attention to the interesting fact that the second section of the second subject in the Finale is founded on the same motive as is the second section of the second subject in the first movement. In this sonata we meet with an example of intimate connection, this time existing between all three movements, the opening motive in each case (and in the first movement, of the second subject as well) being founded upon the intervals of a broken chord.*

Many instances of this method, which thus weaves so close a relationship between the movements, are to be met with in the works of both Haydn and Mozart, and in those of all the great modern composers. With the latter the idea has naturally been developed, in some cases taking the form of a striking feature—or even passage—from one movement being interwoven with another. In others—notably in the works of Brahms and Liszt—several movements are founded on variations of one subject.† Other devices which have the same object in view, viz., that of securing basic unity throughout a lengthy composition consisting of several movements, or parts, are:

(i) L'idée fixe, or "representative theme" (of which H. Berlioz was the originator), the recurrence of which throughout the work is always connected with the same definite idea; and (ii) Wagner's "leit-motive" or "musical visiting cards" as a present-day writer wittily describes them, because certain of these "figures" or "themes" always intimate the presence or herald the approach of some particular character in the opera.

(b) Whilst usually analysed as in "episodical form" (as in the accompanying Thematic Scheme) this little movement is occasionally referred to as a *Rondo*. In the "Academical Series of Classical Music for the Pianoforte," it is analysed according to the first of the above-mentioned methods, but a note is added to the effect that the three appearances of the subject create a Rondo in slow *tempo*. On the other hand, however, according to another authority, the movement *cannot* be considered a Rondo because, at the first repetition of the opening theme, *the second half of it only is repeated*.

The key in which the movement is written, viz., that of the dominant, is rather unusual.‡ The reason for this limitation of key is that, in by far the greater number of instances in regularly constructed sonatas in

* Using the word "motive" in its more extended sense, in which it may consist of two to four bars.

† These are termed "transformations" or "metamorphoses" of themes.

‡ See, however, the slow movement in Sonata VI, § a, and its footnote † (page 36), and also the slow movement in Sonata XVIII.

the major mode, the key of the dominant has already been made very prominent in the first movement, as the key of the second subject.

(c) In Part I of this little movement (bars 1-32), we meet with another example, the form of which it is impossible to classify definitely as either binary or ternary.

It is constructed as follows :

Its Part i is a sixteen-bar sentence in the tonic, the second half of which is a varied repetition of the first eight bars, also further modified at the close, to end with a perfect, instead of with a half, cadence. A new eight-bar theme in the dominant (17-24) follows,* after which, in bars 25-32, a return is made to *the second half of Part i*.

This return is characteristic of *binary form*, as is also the division of the thirty-two bars into two equal portions, each followed by double bars, and repeated. Yet, notwithstanding the above, owing to the fact that the return (in bar 25), though not to the opening bars of the movement is, in fact, a return to a *variation of them*, the impression conveyed is decidedly that of ternary form (i.e., statement, digression and *restatement*).

Percy Goetschius refers to it as being in "incomplete three-part song-form." He writes : "In the incomplete form the third part is considerably *shorter than Part I*, in consequence of reproducing only a portion, instead of the whole, of the latter If the first part is a period of parallel construction, Part III may appear to be the consequent phrase; or it may be combined out of the essential members of both phrases." See "The Homophonic Forms."

It is an example somewhat different from that of the Tema and Variations forming the first movement of Sonata XI, to § b, in which, and its footnote, the student should refer (pages 72 and 73).

(d) This episode contains no new theme, but is founded entirely on those in Part I, to the sweet tenderness of which an indescribable pathos is added by the modulation from the major, to the minor, mode, in which most of this section is written.

Starting in the tonic minor, the episode modulates, in bar 37, to B flat major, and in 41, to C minor, after which a return is made to its original key of G minor.

Note the succession of chords, bar 43, viz., G minor : $\sharp iv^o$, I^c , $VI_{G.6}$.

(e) Only the first sentence of Part I is repeated.

(f) There is transient modulation to the key of the subdominant, in bars 65-66, repeated in 69-70. The second chord, in 70, is taken as an inversion of the supertonic minor ninth in this key, but quitted as an

* This theme is, however, founded on the foregoing one. The sequence in the melody, bars 17-20, and in both parts, bars 21-22, should be noted.

inversion of the *dominant minor ninth* in G major. The third chord forms that of the diminished seventh on the raised fourth in the latter key (= G major, II_{b9b}), and resolves on to the second inversion of the tonic triad (see Sonata VII, slow movement, footnote to coda), page 43.

THIRD MOVEMENT.

(a) This little Rondo is of the older type of form.

In the article on the "Rondo," in Grove's Dictionary, the distinction is drawn between a *Rondo* and a movement, or piece, in *Rondo-form*. When the principal subject ends with a full close, and is thus definitely divided from the following episode, the movement is a Rondo. When, however, there is no full cadence at this point, the movement (or piece) is not defined as a *Rondo*, but as being *in Rondo-form*.

(b) The principal subject is an eight-bar sentence of very regular construction, consisting of two four-bar phrases, each further subdividing into two contrasting two-bar sections. The second phrase is a variation of the first, modified to close on a full, instead of on a half, cadence. The rhythm of the entire movement is, in fact, unusually regular for, with the exception of the very last phrase, which is extended to five bars, four-bar rhythm continues unbroken throughout.

(c) The first episode is very short, consisting of one eight-bar sentence. It is founded on the principal subject, its *second phrase* starting with the opening section of that subject transposed into the key of the dominant. The short link starts on the chord of G, which changes, in bar 18, to the chord of the dominant seventh in C major, and leads to the second entry of the principal subject.

Prout remarks that: "In general, if after one eight-bar sentence ending in the tonic (as in this movement) the first modulation, supposing the piece to be in a major key, is to the key of the dominant, it is better to regard what follows as belonging to the chief subject rather than as episode, because in the majority of cases the music will be more of a continuation than a contrast." And of this movement in particular, he also remarks: "Had not Mozart expressly called this movement 'Rondo' we should certainly not have so regarded it; for one of the most distinctive features of the Rondo form—contrast of episode—is almost entirely wanting. As it is, we are compelled in analysing it as a Rondo to consider the chief subject as ending in bar 8; otherwise there is only one episode, and the piece is no longer a Rondo. Had not the composer himself so described it, we should have said that the movement was in ternary form."

(d) The second (and longer) episode is also founded on the principal subject. It is written in the relative minor key and starts with the opening section of that subject inverted, and accompanied in the treble by a new semiquaver figure.

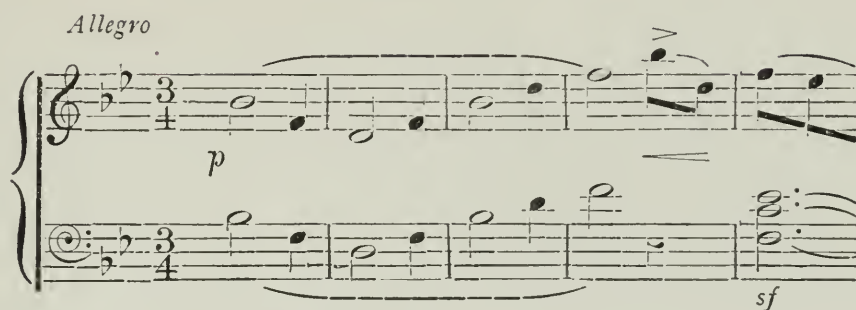
Bars 30²-32¹ repeat the foregoing section with the parts re-inverted. The succeeding phrase ends on a half-cadence, in bar 36, the cadence being repeated and prolonged to bar 40, after which the whole of the foregoing portion of the episode is repeated in modified form—the first four bars having the parts inverted. It closes finally on a full cadence in A minor. The short link ends on the dominant seventh in C major, and leads to the third entry of the principal subject. The following chords should be noted: (i) The chord of the Neapolitan sixth in A minor, both in bars 33 and 47. In the former case, however, the chord is quitted as the first inversion of the chord of the submediant in D minor, through which key there is transient modulation; (ii) The chord of the augmented sixth in A minor, in the half-cadence, bars 35-36.

(e) The coda is founded on a combination of semiquaver figures taken from the second link, and the first episode.

Ridley Prentice considers that bars 60²-68, form a "closing subject," the coda commencing with this passage.

SONATA No. XVII,* IN B FLAT MAJOR (K. 570), (1789).

THEMATIC SCHEME.

*In three movements.*

(a)† FIRST MOVEMENT—"ALLEGRO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-20	(f) Bars 80-132.	First Subject in Tonic.	133-152
(c) Passage of Transition.	21-40		(g) Passage of Transition.	153-170
(d) Second Subject in F major (Dominant).	41-69		Second Subject in Tonic.	171-199
(e) Codetta.	70-79		Codetta.	200-209
Double bar and repeat.			(h) Double bar and repeat.	

SECOND MOVEMENT—"ADAGIO," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT).
OLD RONDO FORM.

(a) <i>Principal Subject</i> (in Tonic) first entry. Ternary Form	Bars.
{ Part i, Melody in E flat major 1-4 <i>Double bar and repeat.</i> Part ii, Four bars containing slight digression 5-8 Part iii, Repetition of Part i 9-12 <i>Double bar and repeat.</i>	1-12
<i>Episode I</i> , in C minor (Relative minor), Ternary Form	13-28a ³
{ Part i, New melody in C minor, modulating to G minor followed by repetition written out in full 13-20 <i>Double bar.</i> Part ii, Modulating, sequential passage leading to 21-24 Part iii, Repetition of Part i, modified so as to close with full cadence in C minor 25-28 <i>Double bar and repeat.</i>	
Link, modulating and leading to	28a-31
<i>Principal Subject</i> in Tonic (second entry), partial reappearance only	32-35
<i>Double bar.</i>	
<i>Episode II</i> , in A flat major (Subdominant), Binary Form	36-47
{ Part i, Melody in A flat major, modulating to E flat major, followed by repetition written out in full 36-43 <i>Double bar.</i> Part ii, Melody, modulating back to A flat major 44-47 <i>Double bar and repeat.</i>	
Link, modulating, and leading to	48-51
<i>Principal Subject</i> (in Tonic), third entry, partial reappearance only	52-55
(b) <i>Coda</i>	56-63

* This sonata has also been arranged as a duet for piano and violin, though by whom the violin part was added is unknown. Franklin Taylor mentions that Mozart, in his own MS. list of his works, describes the sonata as "for piano alone." Augener's edition of Mozart's Pianoforte Sonatas, edited by Franklin Taylor.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

_____ Bars.

	Bars.
<i>Part I (or Principal Subject), Ternary Form</i>	To 22 ³
<div style="display: flex; align-items: center;"> <div style="font-size: 3em; margin-right: 10px;">{</div> <div> Part i. Melody in B flat major To 8³ Part ii, Passage in F major (Dominant) 8-14 Part iii, Repetition of Part i (exact) 15-22³ </div> </div>	}
<i>Double bar.</i>	
<i>Part II. (b) Episode</i>	22-4-56
Comprising two distinct sections, each in Ternary Form.	
<i>Section i, in B flat major (Tonic)</i>	22-4-42
<div style="display: flex; align-items: center;"> <div style="font-size: 3em; margin-right: 10px;">{</div> <div> Part i 22-4-30⁴ Melody in B flat major, modulating and ending in F major (Dominant). <i>Double bar and repeat.</i> Part ii 30-4-34⁴ Passage starting in C minor, and modulating through B flat minor to F major (Dominant). Part iii 34-4-42 Repetition of Part i, modified to end in the key of the Tonic. <i>Double bar and repeat.</i> </div> </div>	}
<i>Link</i>	42-4-44
<i>Section ii, in E flat major (key of the Subdominant)</i>	45-56
<div style="display: flex; align-items: center;"> <div style="font-size: 3em; margin-right: 10px;">{</div> <div> Part i 45-48 Melody in E flat major, modulating to B flat major (Dominant). <i>Double bar and repeat.</i> Part ii 49-52 Modulating passage founded on figures from the preceding sentence. Part iii 53-56 Repetition of Part i, modified to close in E flat major. <i>Double bar and repeat.</i> </div> </div>	}
<i>Link</i>	57-62
<i>Part III</i>	63-70 ³
Repetition of portion of <i>Part I</i> (eight bars only).	
<i>(c) Coda</i>	70-4-89

FIRST MOVEMENT.

(a) In direct contrast to what we remarked in connection with the previous sonata which, as we mentioned, seems to be by far more frequently quoted than any of the other sonatas by writers on musical form, this one is seldom referred to.

We call attention to the fact here on account of our consequent inability to quote varied opinions on any points throughout the work.

(b) The first subject consists of two sentences, each ending with full close in the tonic. The construction of bars 4^3-12^1 , should be carefully

noted. The eight bars contain the responsive phrase of the opening sentence, and its cadential repetition. Instead, however, of dividing equally into a normal four-bar phrase, and its repetition of similar length, the phrase is first contracted to *three bars*, and then, on repetition, is lengthened to *five bars* by slight extensions both at the commencement, and at the close.

(c) The principal portion of the transition is of very melodious character. It starts with two introductory bars in G minor, after which a melodious four-bar phrase in E flat major enters. This is immediately repeated and extended, modulating to F major (the key of the dominant), through C minor and B flat major, and again momentarily through C major, back to F. The concluding bars of the passage are more characteristic of the transition of the period.

(d) It is of interest to note that the opening phrases of this subject are formed by a *combination of the first motive of the first subject with a second motive, which is derived from the second motive of the same subject*.^{*} These, transposed of course, into the key of the second subject, are now heard together instead of consecutively.

Instances in which the second subject is derived from the first subject, are to be met with fairly frequently in the compositions of the earlier classical composers, the device being a relic of the still older forms from which sonata-form was developed.

Prout remarks: "In modern compositions the second subject is mostly constructed of entirely different thematic material from the first; at the same time, the contrast must not be too violent; the second subject ought rather to be like a *continuation of the train of thought* of the first. The older composers frequently sought to obtain this by founding the first section of the second subject on a portion of the first subject presented in a new aspect."

In this instance, *the continuation of the subject* (which rather unusually consists of one section only)[†] is likewise founded on a small figure derived from the final notes of the second of the above motives.

In bars 45-48, the opening phrase of the subject is repeated on the chord of the diminished triad.

Owing to the freshness which the *inversion of the parts*, together with the new figures of accompaniment, gives to the passage (bars 57-69) it is possible that some analysts would mark it as forming a separate, and second, section of the subject. As, however, it is merely the accompaniment which is new, the passage itself being merely a modified, inverted repetition of what immediately precedes it, it seems more consistent to look upon both passages as belonging to the same section.

* See * page 129.

† See Sonata II, third movement, § c, page 12.

(e) The codetta consists of a four-bar phrase, repeated cadentially with slight modification and extension. The chord of F major, II_{b^b}, bar 74, should be noted.

(f) The free fantasia opens with an almost literal, though somewhat lengthened, transposition of the transitional passage. Commencing in the key of D flat major, it modulates through B flat minor, F minor, and C minor, to G minor, on a half-cadence in which key the first portion of the free fantasia closes. Bar 94 forms the chord of G minor, VI_{F.6}.

The remainder of the section is worked on the opening phrase of the second subject—first, on the entire phrase, but, after bar 116, the bold arpeggio figure is dropped, and the remainder of the passage is worked on the quaver figure alone. In bars 101-104, the phrase is taken on the tonic chord in G major, modulating, in the last bar, to C minor, on the dominant seventh in which key the phrase is repeated, in bars 105-108. In 109-117¹, the foregoing eight bars are repeated with the parts inverted, this time, however, on the tonic chord in C minor, and the dominant seventh in F minor. Bars 117-122 form a descending sequence, modulating through E flat major and C minor. In bar 125, the parts are again inverted, the music modulating to B flat minor. The § ends, after yet another re-inversion of the parts, on the dominant seventh in B flat major.

(g) The transition reappears modified so as to end in the key of the tonic.

(h) See Sonata II, first movement (§ 1), page 9.

SECOND MOVEMENT.

(a) Beyond the various details of construction given in the Thematic Scheme, the principal points which the student should note in regard to this movement are that:

(i) The "time" of the movement is really two crotchets to the bar, and not *four*, as is actually written.* The position of the cadences proves this; as now written, they invariably fall in the weaker half of the particular measures in which they occur, whereas, if the movement is re-written with the shorter measures not only will the cadences all fall naturally and regularly in the more strongly accented of the measures, but, in by far the greater number, the cadence-chord will also fall on the

* It is preferable to regard the time as two crotchets to the bar, because the accentuation of the greater part of the movement is $\frac{2}{4}$.

strong accent.* Moreover, when re-written as above, the sentences throughout the movement will prove to be of the normal eight-bar length, all regularly dividing into two four-bar phrases.

(ii) Considering that no portion of either of the two episodes is in any way modified on repetition, Mozart has made use of an unusual combination of methods in indicating these repetitions. For, in both cases, that of Part I *is written out in full*, whereas, in the later portion of each episode, he has had recourse to the more usual method, under such circumstances, viz., that of enclosing the portion within double dotted bars.

(b) The coda is founded on the episodes.

THIRD MOVEMENT.

(a) This is the only instance in these sonatas in which Mozart has chosen episodical form for the finale.†

We may here draw attention to the fact that, as in the case of some previous movements, this one also is wrongly barred. In this instance, however, correct barring is not obtained by halving the measures, but by shifting the bar-lines to a position immediately preceding what is now written as the third crotchet in the bar. That this beat should really bear the strong accent, is again proved by the position of the cadences throughout the movement.

(b) In an earlier movement we referred to Banister's definition of an episode as being "a movement within a movement." In this instance the construction of the episode is interesting, for, as a reference to the Thematic Scheme will show, it contains not merely *one*, but *two*, complete little movements, each of which is in perfectly regular ternary form. Each one of them is self-contained, that is to say, it closes with a perfect cadence in its own key; and, moreover, each has the two sets of double bars with repeat marks—one after Part i, and the second at the close of Parts ii and iii—a characteristic of independent small movements in this form, such as we are familiar with in the Minuet. A short link connects

* Stewart Macpherson explains that by the term "cadence-chord" is always to be understood the *final* chord of a phrase, save in such instances as the following, where the *two* harmonies occurring upon the final bass-note are conveniently regarded as *one*, and are, as a consequence, to be taken as together representing the cadence-chord:

(a) A half-cadence ending with a $\frac{4}{4}$ followed by a $\frac{5}{3}$ on the dominant bass.

(b) A perfect cadence, with a retardation of dominant harmony over the tonic bass.

(c) A half-cadence in which accented passing-notes (or appoggiaturas) delay the appearance of the final dominant harmony. ("Form in Music.")

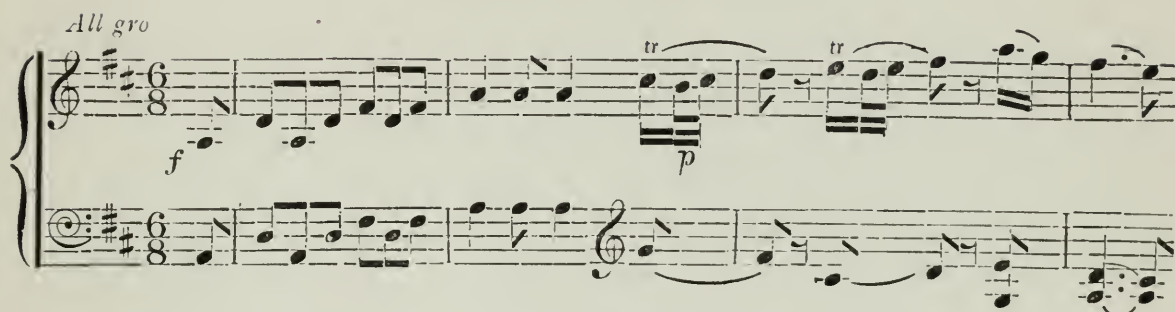
† See, however, Prout's remark quoted in the third movement of the previous sonata, § c, page 131.

the two, and a second link at the end of the episode leads into a repetition of a portion of the principal subject which forms Part III of the movement. Details to be noted in the episode are that :

- (i) The opening bars are written on a tonic pedal ;
 - (ii) Bars 27-28, in the keys of G minor and F major respectively, are of sequential character ;
 - (iii) Bars 31-32, in C minor, modulating to B flat minor, are founded on the principal motive in the preceding melody, and form a short sequence ;
 - (iv) The link, starting in bar 42, is founded on a little figure from the principal subject (bars 4-5) ;
 - (v) Part ii of the second little movement opens in the bass with the repeated note figure with which its Part i commenced in the treble, but taken by inverse movement ; and bars 51-52 are an inversion of 47-48, the intervals in the treble of 51, being also taken by inverse movement ;
 - (vi) The opening bars of the second link are founded on the chromatic scale-passage, first heard in bar 47. The passage is first taken in the bass, and then, with the parts inverted, it is imitated a seventh higher in the treble. The closing bars are a repetition of a passage from Part ii of the principal subject (bars 12-14).
- (c) The Coda is founded on passages from both sections of the episode. Bars 74⁴-78, are repeated in 78⁴-82, with the parts inverted and varied.

SONATA No. XVIII, IN D MAJOR (K. 576), (1789).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN D MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	To 16 ¹	(f) Bars 59-98.	(g) First Subject in Tonic.	98-2-106 ²
(b) Transition.	16-2-27 ²		(h) Transition, modified and lengthened.	106-2-121 ²
Second Subject in A major (Dominant).	27-2-53 ¹		(j) Second Subject (in Tonic), second § reappears first.	121-2-155 ¹
(c)† { § 1. 27-2-41 ² . }			{ § 2. 121-2-137 ² . }	
(d) { § 2. 41-2-53 ¹ . }			{ § 1. 137-2-155 ¹ . }	
(e) Codetta.	53-1-58		(k) Codetta.	155-1-160
Double bar and repeat.				

SECOND MOVEMENT—"ADAGIO," IN (a) A MAJOR (KEY OF THE DOMINANT).

(b) EPISODICAL FORM.

	Bars.
(c) <i>Part I</i> (or <i>Principal Subject</i>) in Tonic	1-16 ²
{ A. Melody in A major, closing on full cadence 1-8 }	
{ B. New four-bar phrase, with transient modulation to E major (Dominant) 9-12 }	
Return to <i>one</i> of the phrases in first melody 13-16 ² }	
Link of three notes—A sharp, B, B sharp	16
(d) <i>Episode</i> in F sharp minor (Relative minor), Ternary Form	17-41 ¹
{ Part i 17-26 ¹ }	
Melody in F sharp minor and D major	
{ Part ii 26-1-31 }	
Passage, modulating, and ending on half-cadence in F sharp minor, leading to ...	
{ Part iii 32-41 ¹ }	
Repetition of Part i, modified to close on full cadence in F sharp minor.	
Link, leading to	41-1-43
<i>Part III</i>	44-59 ¹
Repetition of <i>Part i</i> (exact).	
(e) <i>Coda</i>	59-2-67

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRETTO," IN D MAJOR. (a) IRREGULAR SONATA-FORM.

*EXPOSITION.	Bars.	FREE FANTASIA.	Bars.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-16 ¹	(a) First Subject (second entry).	65-80 ¹	Second Subject in Tonic.	117-149 ¹
(c) Transition. Second Subject in A major (Dominant).	16 ² -25	(h) Section of Development.	80 ² -116	{ § 1. 117-135 ¹ . § 2. 135 ¹ -141 ¹ . § 3. 141 ² -149 ¹ . }	
(d) { § 1. 26-44 ¹ . }	26-58 ¹			(j) Connecting passage founded on the original Codetta leading to	149 ² -162
(e) { § 2. 44 ¹ -50 ¹ . }				(j) Coda.	163-189
(f) { § 3. 50 ² -58 ¹ . }					
(g) Codetta.	58 ² -64				

* The Exposition in this movement is perfectly regular whether the movement be regarded as in Sonata, or in Sonata-Rondo, form. In the former case, the Exposition ends with the passage (g) in bar 64; in the latter case, in bar 80, after the succeeding entry of the Principal subject.

FIRST MOVEMENT.

(a) The first subject consists of an eight-bar sentence ending with full close in the tonic, the sentence being then repeated varied. It is divided into two four-bar phrases, each of which as clearly subdivides into two two-bar sections. The second phrase starts in sequence to the first on the chord of E minor, to which key there is transient modulation.

The sub-division of these phrases into sections is distinctly defined though there is neither a rest nor a cadence of any description, in either bar 2, or bar 6, to mark such division. In his work, "Form in Music," Stewart Macpherson, quoting this passage, remarks "nevertheless, the ear most certainly responds to the idea of a definite division after the third A in bar 2, and after the third B in bar 6. The reason for this lies probably in the antithetical character of the music of the two sections in each case, and to some extent at least in the sudden change from a bare passage in octaves to one in fuller harmony."

(b) The transition is worked on semiquaver figures derived from the first subject. The greater portion of the passage is in the key of the tonic, but it modulates to that of the dominant, in bar 25. A comparison of the opening portion of the exposition with the corresponding portion of the recapitulation shows that the phrase (starting in bar 8), which commences the repetition of the first subject, forms, in the recapitulation, the first phrase of the transition.

(c) The first section of the second subject is founded on the first subject, commencing with a reproduction of the opening motive of the latter, transposed into the key of the dominant.† The entirely new con-

† See Sonata XVII, first movement (§ d), page 135.

ditions, however, under which the motive is now reproduced, renders the passage very fresh and interesting. It is written with close canonic imitation, 2 in 1, between the parts,* the lower part imitating the upper in the octave below, at only one quaver's distance. Dr. Fisher does not look upon this passage as a part of the second subject. He considers that the latter does not commence until the last quaver in bar 41, the point at which—according to a more generally accepted view—the *second section of this subject commences*. The reason he gives for his opinion is that the passage does not reappear in the *corresponding place and key in the recapitulation*. On the other hand, however, a careful study of the foregoing pianoforte sonatas shows that, though there is a certain sameness in general outline throughout these works, the wealth and variety of detail are very great, and, moreover, that Mozart often made use of methods which, at the time, were exceptional both as regards arrangement and treatment of matter, and choice of key.†

In connection with this it will be of interest to quote some very pertinent remarks of Dr. Hadow's. In writing of the great classical composers, he observes: "It is worth remembering that these men did not follow rules, but made them, and often experimented as they went along. Haydn and Mozart are feeling their way through a form which they inherited from C. P. E. Bach and handed on to Beethoven, and in analysing them one must be guided by their spirit and especially by their sense of proportion."

We have already drawn attention, earlier in this work, to the various innovations to be met with in Mozart's Rondo movements. And although exceptional features occur far less frequently in his movements in sonata-form, still instances are not wanting to show that, even in these, Mozart occasionally allowed himself to depart from his usual methods, even more especially as regards the question of key, than that of structure. Below, we give a few examples which refer only to variety of treatment occurring in Mozart's recapitulations:

See (1) the first movement in Sonata IX, where the recapitulation of the second subject is *exceptionally taken before that of the first subject*. And for unusual choice of key:

(i) The first movement of Sonata VII, in C major, where, in the

* I.e., a canon (or canonic passage), in which, as in this instance, *two voices* take part in the imitation of *one melody*. Such canons, however, often have an accompaniment of one, or more, other voices, which are *freely written*, and do not take part in the *imitation*.

† In two instances, also in his pianoforte sonatas, viz., in No. IV and No. XI, Mozart allowed himself the freedom to choose an unusual "form" for the first movement. See Sonata IV, first movement, § (a), page 22.

recapitulation, the first subject is reproduced with an *interlude in the tonic minor*, the repetition of the opening sentence (bars 8-14) reappearing in this key.

(ii) The first movement of Sonata X, in C major, where, in the recapitulation, the practically literal reproduction of the exposition is continued further than is usual, the first phrase of the second subject *recurring in the key of the dominant*, as at its *first hearing*, the music only reverting to the key of the tonic in the final bar of this phrase.

(iii) The third movement of Sonata XII, in F major, where, in the recapitulation, the first section of the second subject reappears *in the key of the tonic minor*.

(iv) The first movement of Sonata XVI, in C major, where, in the recapitulation, the first subject is taken in the key of *the subdominant*.

Bearing in mind, therefore, the various unusual examples mentioned above, together with the special features of the particular passage, bars 27²-41², now under discussion (which we will tabulate below) we prefer the analysis given in the accompanying Thematic Scheme to that furnished by Dr. Fisher.

These features are that :

(i) The passage *does reappear* in the recapitulation, though *after, instead of before*, the repetition of the greater part of the passage, bars 41²-53¹, which, *in the exposition*, it immediately precedes.

(ii) Though the key in which the recapitulation of the passage *commences* is very unusual, and does not correspond to the key in which the passage starts in the exposition, *this non-parallelism of keys only lasts during the first two-bar phrase*. After this, the remainder of the section appears in the strictly parallel keys of E minor and D major (the tonic); the keys of the corresponding portion of the original passage being B minor and A major (the dominant). And, moreover,

(iii) The passage in question *concludes with the recapitulation of bars 50-53¹*, which Dr. Fisher agrees in marking as *the final bars in the exposition of the second subject*. In fact, to state it still more clearly, these bars *are here absolutely incorporated into this passage*, of which they now form the final phrase.*

* It should be here noted that, in the later part of the movement, the positions of the two sections are reversed. The second section—all but its final phrase, i.e., bars 50-53¹, the phrase now being discussed—is recapitulated *first*. Then follows the first §, after which the final phrase of the second section, which was previously omitted, brings the subject to a conclusion, thus retaining the original position it held in the exposition.

As an interesting commentary on the above discussion, we give below the analysis of the latter portion of the exposition, as furnished by Percy Goetschius. For he not only considers that the second subject commences with the passage in question, but that *this passage is the second subject*. He marks the sentence (bars 41-2-53) which is more generally considered the second section of the subject, as *Codetta I*, and the concluding bars of the exposition as *Codetta II*.

(d) As was the invariable rule when the first section of the second subject was founded on the first subject, the second section is quite new.* It consists of a melody of twelve bars, containing three phrases of unequal length, viz., of four, five, and three bars respectively. The second phrase is a modified repetition of the first.

(e) The short codetta is founded on previous figures.

(f) This section is worked chiefly on figures from the first subject and the last two bars of the codetta. It is notable for the different interesting passages of canonical imitation, variations of the passage with which the second subject opens. In bars 63-67¹, the bass imitates the treble at the octave below, at the distance of a whole bar, whilst, from 70-73¹, the treble imitates the bass at the octave above, at a half-bar's distance. Again, the various instances of inversion of parts, and the double dominant pedal which, starting in bar 92, accompanies the succeeding chromatically ascending passage, should be noted.

The Free Fantasia starts in the key of A minor, and passes through B flat major, G minor, A minor, B minor, F sharp major and minor, B minor, E minor, and A major, to D major. It closes with a link of descending semiquaver figures which leads to the recapitulation of the first subject.

(g) Only the first eight bars of the first subject are heard here.

(h) With the exception of the last four bars, the second transition is entirely new. The passage opens as if it were going to be a continuation of the first subject, but it alters at the close of bar 108, where the bass starts imitating the treble at a twelfth below, and at a whole bar's distance (see b). Bars 109²-112 are an inversion of bars 106²-109, the inversion overlapping the original passage.

The last figure in the inverted passage is curtailed, and, in this form, becomes the starting-point of the succeeding passage. In this, the curtailed figure is imitated and repeated for several bars, the figures overlapping each other at every entry, and the whole passage rising sequentially, and modulating from G major, through A minor, and B minor, to the key of D major (the tonic).

* A few isolated instances to the contrary are to be met with.

(j) The recapitulation of the second section of the second subject appears exceptionally before that of the first section, and is modified and lengthened.

It should be noted that although the second section now contains four, instead of only three phrases as before, *its original final phrase is omitted here*, and is not heard until after the completion of the recapitulation of the first section which follows.* The lengthening above mentioned is produced (i) by a new responsive phrase ending with a perfect cadence in the tonic, which thus transforms the original twelve-bar sentence into one of eight bars. (ii) This is followed by a modified repetition of the first two phrases of the original sentence, here ending on a half-cadence in B minor. This leads directly into the recapitulation of the first section of the subject, which commences in the latter key.

Beyond this unusual modification of key for its first two-bar phrase, this section is reproduced almost literally in the keys of E minor and D major, which correspond to those in which it was originally heard in the exposition (see page 142 (c), sub-section ii). At its close, however, the sudden introduction of an inversion of the chord of the supertonic minor ninth, which replaces the original perfect cadence, leads to the repetition of the final three-bar phrase of the subject, transposed into the key of the tonic. The latter phrase, as above mentioned, was omitted in the recapitulation of the second section.

(k) The codetta, slightly modified, reappears in the key of the tonic.

SECOND MOVEMENT.

(a) This is the third instance in his pianoforte sonatas, in which Mozart has chosen the somewhat unusual key of the dominant as the key for the slow movement. See also Sonatas VI and XVI, and refer to the second movement §a, and its footnote in the former (page 36), and to §b, paragraph ii, in the second movement of the latter (page 129).

(b) Percy Goetschius describes the structure of this movement as being in "first Rondo-form."† See also, the second movement, the Rondo Polonaise, in the Thematic Scheme of Sonata VI (page 33).

(c) In analysing the construction of this portion of the movement in the Thematic Scheme, we have not classified it there as being in either binary or ternary form, we have merely marked the final phrase as returning to *one of the phrases of Part i*, without specifying which.

* See page 142, footnote * to (c).

† "Lessons in Music Form," by P. Goetschius.

Our reason for this omission is, that the design of these first sixteen bars is a little indefinite; for, whilst the impression conveyed by the music is decidedly one of ternary design* (viz., of statement, digression and re-statement), the *return* in bars 13-16, is actually more akin to the *responsive*, than to the *first*, phrase of the opening melody—a characteristic feature of the binary form.

The design of this passage falls therefore under the category of those *hybrid* forms, to which we have already called particular attention more than once in these sonatas. See particularly the finale of Sonata VI and the first movement of Sonata XI. That the final of the four phrases, as in the case of the Air and Variations in Sonata XI, is to such a great extent a reproduction of the *responsive phrase of Part i* is doubtless due to the twofold fact that:

(i) The two phrases of Part i commence alike; and

(ii) It is necessary to bring *this, the final phrase of the whole subject*—in similar manner to *the final phrase of Part i*—to a conclusion with a perfect, instead of with a half, cadence.

(d) Part i of the episode consists of a sentence of two phrases of four and six bars' length respectively.

The first phrase ends on a half-cadence in F sharp minor, formed of the chord of the augmented sixth resolving on to dominant harmony. The second phrase, commencing like the first, modulates in the second bar to D major, in which key it ends on a full close, twice cadentially repeated.

Of the few bars constituting Part ii, the first four form a modulating sequence. Starting in D major, this passage passes incidentally through E minor to F sharp minor, in which key the section closes on a half-cadence, bars 30-31, followed by a link leading to Part iii (i.e., of the episode). This is a repetition of Part i, with modification of the second phrase to close in the original key of F sharp minor. A link of three bars founded on the previous scale passages, and modulating through D minor to A major, leads to the return of the principal subject.

(e) The coda is founded on the episode with, however, reminiscences of the principal subject in the demisemiquaver figures, bars 61¹ and 64¹ and at the final cadence.

* Percy Goetschius specifically writes of this passage as being in "III part song-form." "Lessons in Music Form," by Percy Goetschius

THIRD MOVEMENT.

(a) In this movement we meet with yet another of those interesting examples of "mixed" forms which, on account of certain exceptional features they contain, can be viewed as being written in one or the other of two different forms. And, in accordance with our practice on previous similar occasions in this work, we will consider this movement from each of the two standpoints in turn, and thus realise more clearly what, respectively, are the exceptional features from either point of view.

The body of opinion, in so far as we have been able to obtain it, seems to incline to the view that the movement is an example of *irregular sonata-form*. Both Hadow and Percy Goetschius regard it as such; and Banister, whilst analysing it as a *Rondo*, remarks of the episodic portion which follows the first recurrence of the subject as "being, however, somewhat of the nature of development, passing through several keys." He continues: "Such a movement as this may almost be said to be like a *first movement*, with the repetition of the *subject* interpolated between the first and second parts."

The exceptional feature in this movement is that the three passages mentioned below *all occur in their particular juxtaposition in one and the same movement*.

These passages are:

(i) The second entry of the first subject, at bar 65, *before the free fantasia*.

(ii) The free fantasia; and

(iii) The recapitulation of the second subject *immediately after the free fantasia*.

For (a) whilst the free fantasia is characteristic of sonata-form, and the repetition of the second subject in the above particular position—i.e., *immediately after the free fantasia*—is also occasionally to be met with, *the second entry of the first subject before the free fantasia is very exceptional*. And

(b) On the other hand, whilst the last-named feature—i.e., the second entry of the first subject at the end of the exposition—is an essential characteristic of *Sonata-Rondo* form, it is unusual, in this form, for the episode which customarily follows, to be replaced, as here, by a middle section worked entirely on previous material; and *the recapitulation of the second subject before that of the principal subject is exceptional*. In order to obtain a still clearer conception of the construction and contents of the movement, we will, for a moment, look upon it from one further

standpoint, viz., as based upon the older, and less highly developed, Rondo form. In this case, not only will those passages which form the characteristic features of *Rondo* form and *sonata* form severally, immediately become apparent, but also those passages which, in each case, are exceptional, thus :

	Bars.
*† <i>Principal Subject</i> (first entry)	1-16 ¹
* <i>First Episode</i>	16-2-58 ¹
{ † (a) Connecting passage = Transition ... 16-2-25 }	
{ † (b) Melody in Dominant ... 26-58 ¹ }	
(Repeated in the latter part of the movement in the key of the Tonic.)	
Link	58 ² -64
* <i>Principal Subject</i> (second entry)	65-80 ¹
<i>Second Episode</i> (so called), often known as the <i>long</i> episode ...	80-2-149 ¹
(This is <i>not an episode</i> ,* but a <i>section of Development</i> .†)	
{ † First portion developed entirely from previous material ... 80-2-116 }	
{ † Repetition of <i>melody (b)</i> from first episode, transposed into the key of the Tonic ... 117-149 ¹ }	
First Link, extended	149 ² -162
* <i>Principal Subject</i> (third entry)	163-178 ¹
<i>Short Coda</i>	178-189

Characteristics of Rondo-Form
marked *.

- (i) The three entries of the principal subject with intervening matter.
- (ii) The second episode (so-called) is by far the longer of the two.

Characteristics of Sonata-Form
marked †.

The points more especially to be noted are that:

- (i) The melody (b) which appears first in the key of the dominant reappears towards the end of the movement, *transposed into the key of the tonic*. Its nature is thereby transformed from that of an episode into that of a second subject.
- (ii) Bars 80-116 contain nothing new, but are developed entirely from previously heard material. They therefore form a section of development, or free fantasia, and not an episode.†

† At the same time, we would here call the student's attention to the facts that:

(i) A theme which is to be repeated, i.e., a subject—is, as a rule, a theme of more importance than one which only occurs once.

(ii) In the episodical portions of Rondos by composers of the Haydn-Mozart period, we frequently meet with references to the principal subject and, in the later episodes, with repetition and development of material which has already been heard in the earlier episodes.

When viewed as in sonata-form, a fresh and interesting aspect of the movement reveals itself, relating to the history and evolution of this form. For, thus regarded, it is the first example in Mozart's pianoforte sonatas of a sonata-allegro movement in which *the exposition is not repeated*.

Again, as in the first movement, it will be of interest to quote Hadow's remarks relative to this movement, in which he points out that this omission is due to *the unusual opening of the free fantasia* to which we have above referred, viz., its commencement with a second entry of the first subject.

He is writing on the subject of the gradual decline of the custom of repeating the exposition; he remarks:

* From the beginning it appears to have been not an essential point of structure, but a concession to the weakness of the audience; and so as musical education advanced composers came to see that it was only necessary where the exposition was unusually difficult or elaborate, and that in other cases their subjects might claim to be recognised after a single presentation. Now, among the great masters of the sonata, whenever the repetition is omitted, it will be found that the free fantasia falls into one of three classes (to the first of which the present example belongs), viz.:

(a) It opens with a repetition of the first subject, with or without thematic variation, but in either case clearly recognisable Then having, so to speak, given us *a partial repeat*, it goes on to develop the separate phrases of the exposition in any manner which the composer chooses to adopt.†

Prout also analyses this movement very fully in his volume, "Applied Forms." He refers to it as "a not unusual compromise between the sonata and rondo forms," but considers that whilst partaking of the characteristics of both, it has more of the *rondo* than of the sonata. He analyses the first part of the movement—i.e., up to the end of the second entry of the principal subject—as an exposition in regular rondo-sonata form, after which he continues:

"But, from this point, it more resembles a sonata movement. It contains nothing that can be called episode; all that follows, down to the recapitulation, is thematic development. We know already that cases of this kind are not uncommon in the modern rondo form; but the peculiarity here is, that the first subject does not appear at all at the beginning of the recapitulation—perhaps because it has been almost continuously present in the developments. The recapitulation commences with the *second* subject, and the first is not heard again till the coda. It would be possible to regard this as one of those cases in which the second subject precedes the first in the recapitulation; but this assumption will not make the form a regular sonata form, as we still have the additional entry of the first subject at the end of the exposition."

* "Sonata Form," by W. H. Hadow.

† Elsewhere, Hadow refers to movements in which this exceptional treatment of the free fantasia occurs, as being written in an "experimental type of ternary form occasionally used by Mozart."

An altogether different analysis from either of the above is given by Dr. Fisher. His view is that the movement contains *no middle section*; he therefore regards it as being written in modified sonata-form, and analyses it as follows:

<i>Exposition</i>	Bar.	<i>Recapitulation.</i>	Bar.
First subject to	16	First subject to	80
Bridge-passage to	25	Bridge-passage to	116
Second subject to	50	Second subject to	141
Codetta to	58 ¹	Coda to	189
Bridge-passage to	64		

(b) The first subject lasts for sixteen bars, and is in four-bar rhythm. The close of the second phrase is interesting, and should be specially noted, as it *implies* a passing modulation to, and perfect cadence in, the key of the dominant. The chord of the seventh is, however, incomplete, the raised third, the distinctive note of the new key, being omitted. Bars 9-12 are a repetition of the first phrase, to which, however, a new accompaniment of semiquaver figures is added, which forms a counter-subject in the bass (compare with the passage, bars 99, etc.) In the final phrase the semiquaver figures are transferred to the treble. The melodic sequence in bars 1-4, and again between bars 5 and 6, should be noted.

(c) The transition commences on a short tonic pedal. It is a very simple passage, entirely in the key of the tonic, in which it ends on a half-cadence.

(d) The first section of the second subject is founded on the opening motive of the first subject. It commences, in bar 26, with the motive taken in the bass, accompanied in the treble by a new counter-subject. Bars 28-29, modulating to B minor, repeat bars 26-27 sequentially, after which there is a slight development of foregoing figures until the half-cadence in A major (the augmented sixth resolving on to the dominant chord) in bars 33-34, is reached. In the latter bar, and *overlapping* the foregoing phrase, an interesting passage commences. It is written over a pedal, with the motive transferred to the treble, and imitated by *inverse movement* in the tenor. The sequence (bars 34-38), in which the two parts are consequently moving *in contrary motion to each other*, should be noted. The pedal ends in bar 40, the section, however, continuing with an arpeggio and broken chord passage as far as the inverted cadence, bar 44¹.

(e) This passage contains nothing very definitely new. It rather gives the impression of being a development of the latter bars of the previous section. It is quite possible, therefore, that some theorists would

not consider it as forming a separate section to itself. Prout, however, marks it as such, and the syncopated melody, combined with the modulating sequence, bars 46-48, though evidently founded on the descending passage in bars 42-43, gives to it great freshness, and forms its distinctive feature.

(f) This section, also, is founded on a descending scale passage. The second phrase is a variation of the first, closing on a full, instead of on a half, cadence.*

(g) This passage on a pedal modulates back to the key of the tonic, and leads to the second entry of the first subject.

N.B.—The exposition in this movement is *perfectly regular*, whether the movement be regarded as in sonata, or in sonata-rondo form. In the former case, the exposition ends with the passage (g) in bar 64; in the latter case, in bar 80, after the succeeding entry of the first subject.

(h) As above mentioned, in §a, this portion of the movement does not form an episode, but is developed entirely from material already heard in the exposition. The latter part of it, commencing in bar 95, is the more important.

The section opens with a lengthened version of the transition, commencing in its original key, modulating, however, to the tonic minor, and thence to F major and A minor. Note that 85⁴-86³ is in sequence with 84⁴-85³. Commencing in bar 88, a new modulating sequence, with the semiquaver figures transferred to the bass, is interpolated, before the passage is brought to a conclusion with a repetition of the final bars of the original transition. These are transposed into F major, in which key the second portion of the free fantasia commences in the following bar. The sequence (88-90) is founded on the one occurring in the second section of the second subject (46-48), and passes through the keys of A major, G major, F major, and D minor to G minor. It should be noted that in each of the above changes of key, whether to the major, or to the minor, mode, the modulation is effected through an inversion of the chord of the dominant *minor* ninth. The second portion of the section is based on the opening motive of the movement. It starts with the first bars of the second subject (26-29) with the parts inverted, and continues with the second part of the first subject, similarly treated, the latter modulating from G minor to A minor. In bars 103-107, the above motive is worked with imitation between the treble and bass at the fifth below, the entries,

* Dr. Fisher marks this passage as codetta, and the following one as a bridge-passage leading to the recapitulation (see § (a) *supra*).

in both voices, always overlapping the imitated part.* The whole passage forms a rising sequence. In 107, the figure of imitation is modified, the latter portion of it being omitted, and replaced in the following bars by a return to the bold arpeggio figure of accompaniment. The section closes with an exact reproduction of the final bars of the original transition which leads to the recapitulation of the second subject, transposed almost literally into the key of the tonic (117-149¹).

(j) As we have previously had occasion to remark in this work, the real coda in sonata movements commences, strictly speaking, at the point at which the recapitulation of the exposition ceases.† Under certain conditions, however, the coda is often considered to commence with the immediately preceding repetition of the original codetta. And though, in this movement, the special conditions referred to in the earlier movement are not present, and the *real coda* (or, at least, its most prominent and important portion) commences in bar 163, with the third entry of the first subject, we still find evidence that a difference of opinion exists as to which is the exact starting point of this passage. Granted for a moment that the above entry of the first, or principal subject (163-178¹) is *the third entry of a Rondo*, the short passage which follows this entry would, of course, form the entire coda. But there are at least three different points at one or other of which the commencement of this passage is marked by those, who look upon the movement as being written in sonata form.

These are :

TABLE XIII.

(i)	In bar 163, with the third entry of the first subject ; or
(ii)	(a) in bar 149, with the entry of the preceding lengthened recapitulation of the original codetta. This ends on a dominant pedal. or (b) in bar 141, where the recapitulation of the passage commences which, in the exposition, Dr. Fisher considers as forming the codetta.

Before proceeding further, it will be interesting, as well as instructive, to compare the close of this movement (i.e., from bar 141 to the end)

* Banister remarks of such overlapping "that it is of the very essence of vivid imitation."

† See Sonata X, first movement (k), page 65.

with the corresponding portion of the finale in Beethoven's Sonata in D minor, Op. 31, No. 2 (i.e., from bar 295 to the end). In the latter, the commencement of the coda is variously marked as taking place (a) in bar 295; (b) in bar 311; and (c) in bar 350. We shall find from this comparison that the construction of the closing portion of each of the two movements is somewhat analogous, and that in each case the principles underlying the differences of opinion as to the point at which the coda commences, are the same. In the excerpt from Beethoven's finale the points of construction to be noted are that:

TABLE XIV.

(i)	It commences with the recapitulation of the concluding section of the second subject, after which a repetition of the short original codetta follows, both, of course, transposed into the key of the tonic;
(ii)	this repetition of the codetta <i>leads into a recapitulation of the opening bars of the free fantasia</i> in exactly similar manner to that in which <i>the first codetta leads into the original free fantasia</i> ;
(iii)	the recapitulation of the free fantasia—the latter portion on a dominant pedal—leads into the re-entry of the first subject (in bar 350) where the latter appears varied and emphasised by the addition of an inverted pedal.

According to the view of the authority from whose analysis of the Beethoven finale we quote, the coda to the above movement commences *with* the re-entry of the first subject, in bar 350.

And this emphatic re-entry is so important, so manifestly the *pith* of the coda, that, to our mind, the above analysis is by far the most satisfactory of the three methods to which we are here referring.

On the other hand, however, Dr. Harding and Dr. Fisher concur in marking the coda as commencing *with the recapitulation of the codetta* in all movements in which such recapitulation occurs, though, with regard to this particular example of Beethoven's, their views differ as to which is the starting point of the original codetta.* They respectively mark it in bars 68 and 79, and consequently the final coda is marked as commencing in bars 295, and 311, respectively.

* Dr. Harding, in fact, never makes use of the term *codetta*. He calls all such passages *coda*, whether they occur at the end of the exposition, or at the close of the entire movement. "Analysis of Form," as displayed in Beethoven's pianoforte sonatas, by H. A. Harding.

If we now examine the construction of the concluding portion of Mozart's finale we shall find that, like in the above example of Beethoven's, it commences with the recapitulation of the final section of the second subject, followed by a literal reproduction of the opening bars of the original codetta, transposed into the key of the tonic. At this point, however, the continuation of the passage so far differs from the example of Beethoven's, in that the repetition of the codetta, *instead of leading into a recapitulation of the opening bars of the free fantasia*, prior to the return of the first subject, *is itself developed and extended*, and leads direct into the re-entry of this subject.*

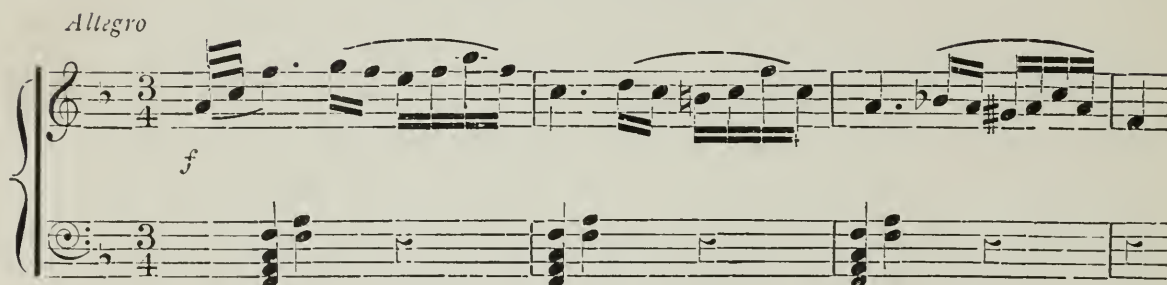
For similar reasons, therefore, to those which incline us to agree with the analysis of the Beethoven finale first given above, so, in the case of the Mozart finale, do we prefer the first method of analysis shown in Table XIII, this being in accordance with a strictly parallel view, which considers *the coda to commence with the re-entry of the first subject*.

In ii (b) in the same Table we have given Dr. Fisher's view as to the point at which the coda commences, the difference between the two analyses (ii a and ii b) corresponding, of course, to a similar difference of view as to the starting point of the original codetta

* That this passage is simply a lengthened version of the original codetta is proved by a comparison of the opening, and of the final, bars of the two passages.

(a), SONATA No. XIX, IN F MAJOR (K. Appendix III, No. 135).

THEMATIC SCHEME.



In two movements.

FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.		Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b)	First Subject in Tonic.	1-16 ¹	(h) Episode.	First Subject in Tonic.	119-134 ¹
(c)	Bridge-passage or Transition.	16-2-31	Bars 79-94 ¹ .	Bridge-passage or Transition.	134-2-149
	{ Alternative Analysis.			{ Alternative Analysis.	
	{ First Subject 1-24 ¹ .		Section of Development.	{ First Subject 119-142 ¹ .	
	{ Transition 24-1-31.		Bars 94-2-118.	{ Transition. 142-1-149	
	Second Subject in C major (Dominant).	32-78		Second Subject in F major (Tonic).	150-196
(d)	{ § 1. 32-45.			{ § 1. 150-163.	
(e)	{ § 2. 46-54 ¹ .			{ § 2. 164-172 ¹ .	
(f)	{ § 3. 54 ² -64 ¹ .			{ § 3. 172 ² -182 ¹ .	
(g)	{ § 4. (or Codetta) 64-2-78.			{ § 4. (or Codetta) 182-2-196.	
	Double bar and repeat.			(j) Double bar and repeat.	

(a) SECOND MOVEMENT—"ALLEGRETTO," IN F MAJOR. OLD RONDO FORM.

	Bars.
Principal Subject (first entry)	To 8 ¹
Eight-bar sentence in Tonic. ...	8 ² -16 ¹
Episode I, in C major (Dominant) ...	16 ² -20 ¹
Link ...	20 ² -28 ¹
Principal Subject (second entry) ...	28 ² -48 ¹
Episode II, in D minor (Relative minor) ...	48 ² -51
Link ...	52 ² -60 ¹
Principal Subject (third entry) ...	60 ² -75
Coda ...	

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject

FIRST MOVEMENT.

(a) Neither this sonata nor the following one in B flat major is included in the chronological portion of Köchel's Catalogue, but they are both placed in the third appendix.* The reason for this is that neither of the two sonatas is original in the form here presented. In the case of No. 20, in fact, the opening Allegro and the Menuetto were not written by Mozart, and the remaining two movements, like the two contained in this sonata, are not only arrangements of previously written movements, but they are severally taken from different sources.

The opening Allegro of this sonata, for instance, is an arrangement of a movement from a sonata for piano and violin (Köchel No. 547), whilst the Rondo is also an arrangement—or, more strictly speaking, it is virtually a transposition—of the finale of the easy Sonata in C major, for pianoforte alone, No. 16, in this volume (Köchel No. 545). Both the original works are dated June 26, 1788, but when, and by whom, these adaptations were made is unknown. Hadow does not think that this work was written as a sonata at all. He remarks: "The last movement is only a variant of the Finale in C (written in 1788), and may have been tacked on by a pupil—or conceivably by Mozart himself—to a first movement which he had written and abandoned."

Of the two *adapted* movements in Sonata XX, the Andante is an arrangement of an Andante from a Pianoforte Concerto in B flat major (Köchel No. 450), composed in March, 1784, whilst the Rondo is constructed from three different Rondos from as many pianoforte concertos in this key (Köchel Nos. 450, 456 and 595).

Hadow points out that this sonata is a "Pasticcio," a species of work which, at one time, was a good deal in vogue, and to which some of the greatest composers of the period openly contributed. The scope of the work to which the word was applied was gradually extended, but it originally signified: "A species of lyric drama composed of airs, duets, and other movements, selected from different operas and grouped together, not in accordance with their original intention, but in such a manner as to provide a mixed audience with the greatest possible number of favourite airs in succession. It is not at all necessary that the movements contained in a Pasticcio should all be by the same composer. As a general rule they are not; and no attempt is made to ensure uniformity, or even consistency, of style."† Further on, the article continues:

* This contains "Die Übertragene Kompositionen" = arrangements.

† From the article on the "Pasticcio," by W. S. Rockstro, in Grove's "Dictionary."

"It is true that during the greater part of the eighteenth century, when the Pasticcio enjoyed its highest degree of popularity, some of the greatest masters then living patronised it openly, and apparently without any feeling of reluctance; but it never inspired any real respect, even in its brightest days, and the best examples were invariably short-lived, and incapable of resuscitation."

The authorship of this sonata is variously ascribed. Köchel thinks that Herr Gustav Nottebohm has good grounds for attributing the arrangement to Herr A. E. Müller, for, in one of the early editions printed by Peters in Leipzig, it appears as "*Sonate pour le Clavecin ou Piano Forte comp. par A. E. Müller. Œuvre XXVI.*"

A note, however, added to the above is to the effect that the sonata, which was first printed by the firm of Thonus under Mozart's name, was afterwards brought out by another firm at Vienna and Mayence as a posthumous work of the same composer's.

(b) Although opinions differ as to whether the first subject in this movement ends in bar 16, or in bar 24—in other words, as to whether the eight-bar passage, 16²-24¹, on dominant pedal, is the final portion of this subject, or the commencement of the transition—the general opinion seems to be that the subject ends in bar 16. Hadow remarks: "No doubt the next eight bars could be analysed as a codetta, but they feel more to me like the beginning of the transition. It is one of those 'frontier' problems which are common in sonata-form."

Another authority writes with regard to this same question: "It is neither easy to say where the first subject ends nor to give conclusive reasons. At bar 16 we get the very definite cadence in the tonic and a fitting finish to a definite short theme of easily remembered and strongly marked rhythmic character such as we associate with a first subject. I like to analyse my first subject as one definite idea, and for this reason I should end it at bar 16. Bars 16-24 are in tonic key and end with a perfect cadence, and are recapitulated intact, so I cannot quarrel with those who choose to include it in Subject I, but I prefer to consider it as a tune belonging to the bridge, which would thus have one section in tonic and another modulating."

Bars 1-16 form a sentence in four-bar rhythm of very usual construction, the third phrase being a repetition of the first, and the fourth phrase a repetition of the second, modified to close with a full, instead of with a half, cadence in the tonic.

The passage (bars 16-23) would be generally recognised and described, as being written over a dominant pedal. As, however, the only chords which accompany it are those of the tonic and dominant, to both of which the bass-note C belongs, the

passage, according to Prout, cannot correctly be so designated. He defines a pedal as "a note sustained by one part (generally, though not invariably, the bass) through a succession of harmonies of some of which it does, and of others it does not, form a part." Some authorities, however, do not make this restriction.

(c) Bars 24-31 are characteristic of the transition of the period.

The first three bars form a descending tonal sequence, after which the semiquaver figures are transferred to the bass and the passage ends on a half-cadence in the tonic, i.e., on the chord of C major (the dominant). In the following bar, this chord is repeated as *tonic* of the new key in which the second subject enters.

(d) The first section of the second subject opens with a four-bar phrase modulating to D minor. The second phrase, commencing one degree lower, is in sequence with it, and modulates back to C major. Bars 40-41 are repeated varied in 42-43, and are followed by a further two bars which end on a half-cadence in the dominant.*

(e) The second section consists of one sentence ending with full close in the dominant. Its second phrase is an inversion of the first, the two phrases overlapping in bar 50.

It should be noted that the only chords which accompany the sustained dominant in the treble of the first phrase are the tonic and dominant of its own key, to both of which it belongs.†

(f) This section consists of two five-bar phrases, of which the second is a repetition of the first, with the opening bars inverted, and the remaining bars repeated an octave lower.

According to one authority, these two sections (i.e., from bar 46 to 64) are marked as forming one section only, and the following section (the fourth) is marked *codetta*.

(g) The fourth section is a very important one, as the greater part of the free fantasia is founded on it. It consists of an eight-bar sentence prolonged by cadential repetitions to fourteen bars. Momentary suggestions of its subdominant key such as we meet with here are often incidental to the last section of the second subject. Percy Goetschius refers to the cadence, bars 67-68, as a "concealed" cadence.

(h) The second part of this movement opens with a short episode in the key of the dominant. Mozart seems to have been very fond of including such episodes in his sonata-movements, for we have already met with several instances of them in these sonatas.‡

* See Sonata III, third movement, footnote to (k), page 20.

† See *supra* § b, last paragraph.

‡ See Sonata V, first movement (f), paragraph ii: No. VI, first movement, No. VIII, second movement, No. X last movement; and No. XII, first movement, etc.

This one lasts for sixteen bars, and, like the first subject, is in four-bar rhythm, with parallel first and third, and second and fourth, phrases. In this instance, however, besides the necessary modification at the final cadence, the second half of the sentence has a florid variation in the accompaniment. The episode closes in 94, and in the same bar the real section of development commences.

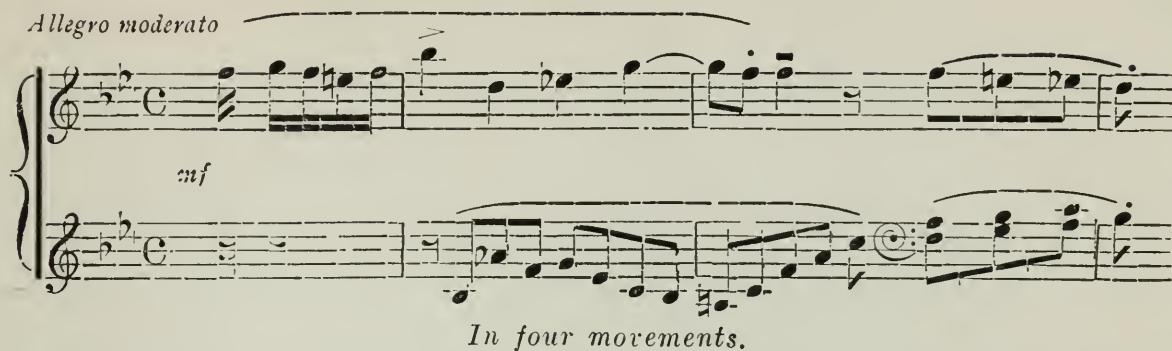
This is worked entirely on the fourth section of the second subject, and modulates through C minor and G minor to D minor, in which key a dominant pedal starts, which continues to bar 109. During the last bar of the pedal the music modulates and a return is made to F major (on the dominant seventh, in which key the section closes) through F minor, the tonic minor. Note that bar 103 forms the chord of the augmented sixth in D minor; bar 110, the chord of F minor, vii°_{7b} ; and that both in bars 112 and 113 we find two instances of the last inversion of the dominant eleventh in the latter key, in its derivative form, ii°_{7d} .

(j) See Sonata II, first movement (1), page 9.

SECOND MOVEMENT.

(a) As this movement has already been fully analysed in its original form as the finale of Sonata XVI, no further remarks are needful beyond the details of construction and key given in the Thematic Scheme.

(a),* SONATA No. XX, IN B FLAT MAJOR (K. Appendix III, No. 136).
THEMATIC SCHEME.



FIRST MOVEMENT—"ALLEGRO MODERATO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	To 8 ¹	(g) Bars 58-84 ³ .	First Subject in Tonic.	84-3-92 ¹
(c) Transition.	8-3-32		(h) Transition.	92-3-107 ³
Second Subject in F major (Dominant).	32-3-53 ¹		Second Subject in B flat major (Tonic).	107-3-128 ¹
(d)† { § 1. 32-3-42 ¹ . }			{ § 1. 107-3-117 ¹ . }	
(e) { § 2. 42-2-53 ¹ . }			{ § 2. 117-2-128 ¹ . }	
(f) Codetta.	53-1-57		Codetta.	128-1-132
Double bar and repeat.				

(a) SECOND MOVEMENT—"ANDANTE," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT).
TEMA WITH THREE VARIATIONS.

(b) TEMA AND EACH OF THE VARIATIONS. BINARY FORM.	TEMA	(c) VAR. I.	(d) VAR. II.	(e) VAR. III.
Part I.	Bars.	Bars.	Bars.	Bars.
Eight-bar sentence in E flat major (Tonic) and B flat major (Dominant) <i>Double bar and repeat.</i>	1-8	17-24	33-40	49-56
Part II.				
Eight-bar sentence in Tonic <i>Double bar and repeat.</i>	9-16	25-32	41-48	
Excepting in Variation III, where Part II is prolonged to 11 bars, and is not repeated.				57-67

THIRD MOVEMENT—(a) MENUETTO AND TRIO. MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
(b) MENUETTO IN B FLAT MAJOR (Tonic). TERNARY FORM.		(b) TRIO IN E FLAT MAJOR (Subdominant). TERNARY FORM.		
(c) Part i: Eight-bar Sentence in Tonic. <i>Double bar and repeat.</i>	To 8	(f) Part i: Eight-bar Sentence in E flat major. <i>Double bar and repeat.</i>	To 8	Menuetto <i>Da Capo</i>
(d) Part ii: Modulating passage ending on Dominant pedal.	83-25 ¹	Part ii: Modulating passage ending on perfect cadence in B flat major.	83-16 ¹	
(e) Part iii: Repetition of Part i, lengthened to ten bars. <i>Double bar and repeat.</i>	253-35	Part iii: Repetition of Part i. <i>Double bar and repeat.</i>	16-1-24	

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

FOURTH MOVEMENT—"RONDO ALLEGRO," IN B FLAT MAJOR. (a) OLDER RONDO FORM.

	Bars.
(b) <i>Principal Subject in Tonic</i> (first entry)	1-40 ¹
<i>Episode I</i>	40-1-89
{ (c) (i) Transitional passage, leading to 40-1-64 ¹ }	
{ (d) (ii) New melody in F [♯] major (Dominant) 64-2-80 ¹ }	
{ (iii) Transitional passage, modulating back to B flat major, and leading to 80-2-89 }	
<i>Principal Subject in Tonic</i> (second entry), partial appearance only	90-105 ¹
Link in E flat major leading to	105-2-110 ¹
<i>Episode II</i> in E flat major	110-2-184
{ (e) (i) New melody in E flat major (Subdominant) merging into a long transitional passage written over a chromatically moving bass, and accompanied for a few bars by an inverted pedal. It ends on the chord of the Dominant seventh in B major, and leads to: 110-2-137 }	
{ (f) (ii) A partial re-entry of the Principal Subject in B major. This merges into a modulating sequential passage founded on the opening figures of the subject, and leads to: 138-161 }	
{ (g) (iii) A partial re-entry of the Principal Subject in G major. This also merges into a modulating passage ending on the Dominant seventh of B flat major, and leads to 163-184 }	
<i>Principal Subject in Tonic</i> (third entry)	185-222
Complete but for the last two bars.	
(h) <i>Short Coda</i>	222-2-235

FIRST MOVEMENT.

(a) See Sonata XIX, first movement (a), page 155.

(b) The first subject is an eight-bar sentence in the tonic. Its fore-phrase ends on a half-cadence, the responsive phrase, which is an inverted repetition of the first, is also modified, to close with a full cadence.

The momentary suggestion of the subdominant key in the first and fifth bars should be noted.

(c) The transition in this movement is unusually long, and consists of two portions, the first ending on a half-cadence in the tonic, bar 16, and the second on a half-cadence in the dominant, bar 32. A comparison with the later portion of the movement shows that it undoubtedly commences in bar 8, for the corresponding passage in the recapitulation is clearly the commencement of the second transition.

In Hadow's words, "the 'surprise' is that after the transition has

got to the dominant chord an episode* founded on the first subject is interpolated, which prolongs the transition rather more than usual."

The transition is founded on the first subject, partly on the opening two-bar motive in its entirety,† and partly on two figures derived from it. The smaller of these is derived from the initial six-note figure, and the second seems probably traceable to a *combination* of this with the two-quaver figure at the close of the above-mentioned motive.

Banister refers to the first eight-bar passage of the transition—the greater part of which forms a sequence in the melody—as being "formed from the first five notes of the subject." Another authority, however, is of opinion that a broader outlook should be taken in considering the passage. He regards it as being worked on the entire subject, and points out the intimate connection between the opening and closing figures, bars 8³-10², and the two intermediate prominent notes (D and E flat), (the "pattern" of its first sequence) with the corresponding figures, and notes, of the opening bars of the movement.

The second portion of the transition opens with the two-bar motive itself, taken first in the key of the tonic, and immediately afterwards repeated in G minor (the relative), the four bars thus forming a modulating sequence. The passage then reverts to the smaller figures mentioned above, on which the remainder of the transition is worked. It passes from G minor to F major (the dominant), in which key, except for two momentary modulations, [(i) to B flat major, 24-25, and (ii) to G minor, 28-29], it remains.

(d) The second subject opens with a motive founded on the principal motive of the first subject,‡ the figure of semiquavers with which it commences being, in fact, an exact reproduction in the key of the dominant of the opening figure of the movement. The first phrase is of the usual four bars' length and ends on a half-cadence. The responsive phrase, which is lengthened to six bars, commences by repeating the opening bars of the fore-phrase in the key of G minor. In bar 40 it modulates back to F major, and closes with a perfect cadence in this key. The chord of the Italian sixth in bar 40 should be noted.

(e) The second section of the second subject starts with a new figure, which is answered in the bass by a figure in contrary motion. The first two bars are repeated an octave lower, and are followed by a sequential

* This episode is omitted in the second transition which, after the opening bars, is altogether different from the original passage.

† See *, page 129.

‡ Banister remarks that this subject resembles the first subject more than is usual.

passage over a bass ascending by step, the ascent from bar 46⁴ to 48¹ being chromatic. The section ends with a full close, accompanied by a shake, which is so often a feature at the final cadence of the second subject.*

(f) The codetta consists of cadential repetitions, founded on the opening six-note figure.

(g) After the one opening bar, which is a repetition of the last bar of the codetta taken on the chord of the dominant in G minor (relative to the original key), the whole of this section is worked on the principal motive† of the first subject, the greater part being accompanied by florid semiquaver passages in double counterpoint. This motive, prolonged to a three-bar phrase, is first taken in the bass in the above key, and then with the parts inverted and with one slight modification, is taken in the treble in C minor.‡ At its close there is transient modulation to F major.§ In bar 66 the parts are re-inverted, and the three-bar phrase occurs in the key of B flat major. A modulating sequence follows, founded on the first whole bar of the above motive, with the parts once again inverted. This passes through the keys of A flat major, B flat major, and C minor, after which, now shortened to two notes and modified in interval, the sequence continues, modulating through G minor and F major to D minor (relative to the dominant). In this key reappears the opening six-note figure, to which especial attention was drawn in § c. It is worked first over a dominant pedal (bars 77-80) and then (in 81-82) on the chord of the diminished seventh and its enharmonic resolution the chord of B flat minor. In 83, the chord of the diminished seventh is again heard, but this time enharmonically altered to one on the raised fourth in B flat. It now resolves on to the second inversion of the tonic chord in this key, but in the *major mode*, and thus leads to the recapitulation, which commences in the same bar.

(h) Only the first few bars of this passage are like the original transition, the greater portion of it being entirely new. In bars 96-98 the music

* See Sonata XV, first movement (f), pages 117, 118.

† That is, the *two-bar* motive.

‡ The student must not infer that the E natural in bar 63 necessarily denotes that the passage is in the *major mode*. It is, in fact, in the *minor mode*, the E natural being an accidentally raised, lower auxiliary note to the following F. Another way of explaining the key, according to some theorists, is to consider that there is transient modulation to F minor at this point. When, however, a comparison is made between this passage and the original one in G minor (bars 60, etc.) the latter explanation does not appear satisfactory.

§ It is worth noting that the three notes (F, E, E flat) in bar 66, form an augmentation of a figure from the second bar of the movement.

modulates to E flat major, passing transiently, in 98-99, through C to the key of B flat minor (tonic minor). The greater part of bar 100 is formed of the chord of the Neapolitan sixth in this key, with suspension of the sixth on the first beat. Transient modulation through the key of F major follows, the latter chord being quitted, in 101, as the dominant in B flat minor. The passage concludes with several bars over a dominant bass, towards the end of which the mode changes to the major, thus leading to the return of the second subject in the key of the tonic.

SECOND MOVEMENT.

(a) This movement is an arrangement of an Andante from a Piano forte Concerto in B flat major (K. 450) written in 1784.

(b) The following are the points to be noted :

(i) The Tema and the variations (with the exception of a slight extension at the end of the third) are all constructed exactly alike, each of the two Parts consisting of an eight-bar sentence, which divides into two four-bar phrases.

(ii) With but a few very slight alterations, the succession of harmonies (even to their positions) over which the variations are written, is, in each case, an exact repetition of that found in the original Tema.

(iii) Also, with but few exceptions throughout the movement, both in Parts I and II the dominant chord is prolonged over the tonic bass in the perfect cadences, thus in each case producing suspension of the tonic chord.

In the final cadence of Part I, the chord of B flat major is, of course, converted into the *tonic* of the new key into which the music has for the moment modulated, the music, however, modulating back, in the next bar, to E flat major, the key in which the movement is written.

(iv) The chromatic concord, II^b, in bar 3. This does not recur in the corresponding position in either of the variations, but, in bar 26, it replaces the chromatic supertonic discord #iv^o, which occurs in Part II (II_{7b})

of the Tema (bar 10).*

It should be noted that, in the first instance, the chromatic chord resolves on to the second inversion of the tonic triad, and, in the second, on to the last inversion of the dominant seventh.

* In the last variation the music has a passing modulation at this point to the key of F minor.

(v) The chord of B flat major, II_{7b} , and the following passing suggestion of the key of G minor, which occurs in approaching the perfect cadence in B flat at the end of Part I in the Tema and in each of the variations.

(vi) The interrupted cadence (bars 63-64), which forms an effective medium through which to introduce the additional bars at the end of the final sentence of the movement, thus making a welcome variation to the previously unbroken series of eight-bar sentences.

(vii) The chord, E flat major, $\sharp\text{iv}^0_{b7}$, the first inversion of the chord of the supertonic minor ninth, which precedes the final perfect cadence.

(c) In the first variation the melody appears with semiquaver movement in the treble.

(d) Syncopation is the feature of the second variation.

(e) The third variation is characterised by its demisemiquaver figures.

THIRD MOVEMENT.

(a) This is the second of the two movements in this sonata which in no way owes its origin to Mozart (see Sonata XIX, first movement, § a). In fact, this composer only wrote a Minuet and Trio to two of his pianoforte sonatas, viz., to No. IV, in E flat major, and to No. XI, in A major.

(b) The Menuetto, as is most usual, is written in the same key as the opening movement, and the Trio is written in a related key. This is especially the case when, as in this instance, the sonata contains four movements, of which the Minuet and Trio form the *third*.

(c) Part i consists of an eight-bar sentence in four-bar rhythm. The responsive phrase, which, like the first, is in B flat major, modulates sequentially through G minor (the relative).

Bar 6³ forms the chord of B flat major, $\sharp\text{iv}^0_{b7}$.

(d) Part ii opens with two bars in G minor repeated sequentially in F major. In bars 13-14¹ there is transient modulation to C major, approached through the chord of the dominant minor ninth, two inversions of which chord are heard in bar 13. Transient modulation through D minor to F major follows, the first sentence closing with a full cadence in the latter key, bar 16. The remainder of the section is written over a pedal, which, starting as a tonic, soon changes (in bar 18) into a dominant, pedal. The opening bars of this passage are sequential.

(e) The second phrase of Part iii commences in the key of E flat major. Its opening figure in the treble is an imitation of the first bass figure of the corresponding phrase in Part i, after which the phrase is modified and lengthened by cadential repetitions to six bars.

(f) The Trio consists almost entirely of repetitions of its own opening phrase presented with various slight modifications. As the fore-phrase of Part i, it occurs over a tonic pedal ending with the dominant as the final note in the treble. When repeated as the after-phrase, the pedal is discontinued and it ends on a full cadence with the tonic as the final note of the melody. Again, as the first phrase in Part ii, it appears inverted and modified and with a new accompaniment of quaver figures added in the treble. Here it starts in the key of C minor, and passing transiently through F major, modulates to the key of B flat major. In Part iii, the whole of Part i is repeated without any modification, unless we take into account the few notes in bar 16 which form a link, or "musical prefix," to the sentence.

The second phrase in Part ii starts with a passing modulation into E flat major. Bar 14 forms the chord of B flat major, 11_{7b} .

FOURTH MOVEMENT.

(a) This movement is an example of the older type of Rondo-form. For, though a second melody in the key of the dominant, following after a long transitional passage, occurs at the point at which a second subject would be looked for, still, as this melody does not recur towards the end of the movement, it does not constitute a *subject*.

The first part of this movement, however (i.e., to bar 105¹) would form a perfectly regular exposition of a Sonata-Rondo, and, on this account, although there is no recapitulation of the second melody, the movement certainly contains some features of sonata-form. This view is also the one taken by Banister.

(b) The principal subject is in ternary form. Part i is a sixteen-bar sentence in four-bar rhythm. The second phrase ends on a half-cadence, after which bars 9-16 form a slightly florid repetition of bars 1-8, modified also to close on a full, instead of on a half, cadence in the tonic.

Part ii is written entirely on a pedal. There is transient modulation to the key of F major at the close of each of the two phrases, the second of which is lengthened from four, to six bars by cadential repetitions. In the last two bars of Part ii, which form a link, the pedal is inverted.

Part iii is a shortened version of Part i consisting of an eight-bar sentence, lengthened to twelve bars, by cadential repetition of the second phrase.

Bar 38 forms the chord of B flat major, 1_{7b} ; it resolves on to a derivative of a dominant discord: ii_{7b} , (V_{11}^d).

(c) This passage commences with a twice repeated full cadence in

the tonic. In bars 44¹-46¹ the treble of bars 42¹-44¹ is transferred to the bass transposed into the key of G minor (the relative). In bars 45-47, and overlapping this entry, these figures are imitated in the treble and followed by a florid passage, which modulates through C major to F major, and then in the form of an ascending sequence continues over the chords of G minor, A minor, B flat major and C major. The passage ends on a dominant pedal* in the key of F, during which there is a recurrence of the repeated note figure with which it opens in bar 40.

(d) This is the melody which, did it recur later in the movement in the key of the tonic, would form a second subject. It consists of an eight-bar sentence, which is repeated. On repetition the first half of each of the phrases is inverted, and the whole sentence is also otherwise modified.

(e) The following points should be noted in this section :

(i) The second phrase commences with a *tonal* sequence, the B natural and A natural (the first notes of bars 115 and 116 respectively) being merely accented lower auxiliary notes, accidentally raised to a semitone below the following notes of resolution.

(ii) The third phrase which commences after the half-cadence in bar 118, is an inversion of the opening phrase, the position being reversed—as regards the voice—at each entry of the figure.

(iii) In bar 122, the music modulates to A flat major, thence to F minor, E flat major, and in 131, to B flat. Here an inverted pedal commences, which starts as the dominant in B flat and lasts for three and a half bars, the bass meanwhile continuing the chromatic progression, which commenced in bar 130 and is maintained till bar 136.

(iv) The progression from 134 to 135 is *enharmonic* (B natural = C flat), the first chord in the latter bar forming the second inversion of the dominant seventh in G flat. This is followed by the chord of the French sixth on A double-flat, which, however, in the next bar resolves enharmonically on to the chord of V¹, in the *key of B major*. In this remote key a partial re-entry of the principal subject occurs.

(v) As is frequently the case, when one of the higher discords is employed and resolves as here on its own root, the eleventh resolves first and leaves the root position of the dominant seventh.

* See Sonata XIX, first movement, last paragraph to (§ b), page 156.

The student should note that the B natural and D in the treble of bars 57 and 59 are *changing notes*, and do not alter the harmony which, at the moment they occur, is each time that of F minor (dominant minor).

(f) Only ten bars of the principal subject appear in this key, for in 148 it merges into a connecting passage which modulates and leads into another partial re-entry of the subject in G major. In the above-mentioned bar the music modulates to C sharp minor, and the opening motive of the subject commences on the last inversion of the chord of the diminished seventh in this key, ending in 149 on the chord of the dominant seventh. In the following bar the parts are inverted, and a sequence founded on the same motive commences in the bass, modulating in 154 to the key of E major. An interesting little sequence accompanied by suspensions commences on the last quaver in bar 155 and continues till 158¹, in which the treble and bass move in contrary motion to each other. This modulates from E major through C sharp minor to A minor, the passage continuing, though not sequentially, to bar 161, and passing into G major, in which key it ends on the dominant seventh. Bar 158² forms a derivative of the dominant eleventh in G minor, ii°_{7d} , and that at 159² is another inversion of the same chord, ii°_{7c} .

(g) As in the above entry in B major, so also here the first ten bars only of the principal subject are repeated, after which it merges into a connecting passage, modulating through A minor to B flat major (the tonic) and leads to the final entry of the principal subject—the third in this key.*

Like the previous passage commencing in bar 148, this one also is founded on the opening motive of the principal subject. In bars 178-180 the bass descends chromatically through the last inversion of the dominant *minor* ninth in B flat, and the passage ends in bar 184 on the second inversion of the dominant seventh in this key.

(h) The coda commences in the key of E flat major (the subdominant) with two bars founded on the link, which leads from Part ii to Part iii of the principal subject, and is then developed from the new little stepwise figure introduced into these first two bars. An inverted pedal is sustained throughout nearly the whole passage. Through the chord of the Italian sixth in B flat (bar 226) the music modulates to the tonic minor, and in bars 227-228 we meet with the following succession of chords:

B minor, i° , $\sharp iv^{\circ}_7$, i° , $VI_{G.6}$. Note that in these bars the second inversion is employed each time as a passing $\frac{6}{4}$. Bars 229-230 are a varied repetition of 227-228, the return to the major mode not being reached till bar 231. The second inversion in this bar (repeated in 233) is, of course, employed cadentially.

* This is, of course, accounted the *third* entry of the Rondo.



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